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LIVERPOOL:

Walker Art Gallery
Liverpool
March-April 1969
Victoria and Albert
Museum
May-June 1969

WILLIAM HOLMAN HUNT

An Exhibition
arranged by the
Walker Art Gallery

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Foreword

THE last major Exhibition of the works of William Holman Hunt was held in 1907, at the Walker Art Gallery. The artist was then eighty years old. He died three years later. The year 1907 also saw the first Exhibition of Cubist paintings in Paris. Modern Art was entering its classic period. And for a generation, Victorian Art was seen as a ludicrous, inflated, vulgar error. Cubism has retained its authority throughout the intervening years. But Victorian Art has gradually attracted a revival of interest. Such a revival calls for reassessment. Hence the present Exhibition.

The Walker Art Gallery and the Arts Council are jointly responsible for the Exhibition. We gratefully acknowledge the financial support of the North West Arts Association and the Paul Mellon Foundation for British Art. The latter grant has made it possible to reproduce most of the works exhibited, in the catalogue. We are delighted that the Director of the Victoria and Albert Museum has agreed to accommodate the Exhibition in his Museum, and would like to thank him and his staff for their help. We should also like to pay tribute to the work of Mary Bennett. She has been entirely responsible for the critical work involved, including the choice of pictures and the catalogue entries. This is the third major Exhibition she has produced for the Walker Art Gallery. The two earlier ones were of Ford Madox Brown in 1964 (also co-sponsored by the Arts Council), and of Millais (seen in Liverpool and at the Royal Academy in 1967).

We should like to end with a most cordial word of thanks to the many owners who have lent their pictures for the Exhibition. To lend for a double showing of an Exhibition demands exceptional forbearance of an owner because it means many months of living without his or her possessions. In the present case many owners have been even more generous, and their pictures have come on to our Exhibition direct from the Royal Academy where they had played their part in the Winter Bicentenary Exhibition. Special thanks are also due to two descendants of the artist: to Mrs. Burt for agreeing to lend everything that we asked for from her collection, and to Mrs. Cuthbert for the same kindness and for allowing us to print large and important extracts from Hunt's letters and diaries, in the catalogue.

GABRIEL WHITE,
Art Director,
The Arts Council of Great Britain.

HUGH SCRUTTON,
Director,
Walker Art Gallery.

Introduction

WILLIAM HOLMAN HUNT'S purpose was to use realism and original imagery to express significant moral ideas. To do this he discarded conventional composition and subject matter, and developed a detailed realistic technique. In the process he discovered the importance of the effect of light on colour.

The formation of the Pre-Raphaelite Brotherhood in 1848 was largely due to his questioning and rejection of contemporary artistic principles. It aspired to return to Nature for a renewal of vitality in painting and to early Italian masters for inspiration. He remained the only member of the Brotherhood to adhere to their principles of detailed realism throughout life, and this placed him in later life in an isolated position in the midst of contemporary art movements and contemporary thought. But while in his youth a rebel with his fellow Pre-Raphaelites, in maturity his paintings came to epitomise for the Victorian the Christian ideal in understandable terms. It is his ideas on colour, composition, and detail, used to express intangible thought, that is most valuable in the study of his work today.

He always wished to be an artist but his career began late after a struggle against opposition. His father was quite willing for him to take up his own amateur interest in art and artists but had wished to see him rise to success in the City from the simple beginnings possible in their family circumstances. Hunt thus brought a maturer mind and a questioning attitude, due to self-education, to the art student's conventional academic training. As soon as he had gained competence in standard oil painting practice he began experimenting with technique, and at the same time developed his own theories in opposition to the accepted adulation of Raphael and the Raphaelesque. During the course of 1847, at the age of twenty, he began to put his ideas into practice, and he received new stimulus. He began *Christ and the Two Marys* (No. 8) in clear direct colours, without 'dead colouring' (or underpainting), and attempted to treat his non-worldly religious subject naturally, with real people in a real setting and with real palm trees. At the same time he discovered Ruskin's *Modern Painters*, which, in its first volume told all young artists to go to nature for their training; this he thought written especially for him. He also discovered the realistically expressed romantic vision of Keats' poems. Finally, his earlier acquaintance with John Everett Millais ripened into friendship. Millais, with his brilliant technical ability, was the perfect product of the academic system of training and ambitious for success. He was the ideal subject on whom to test out Hunt's theories. These Hunt later described as 'irreverent, heretical, and revolutionary', for to be revolutionary in 1848 was to be a child of the times.

His technique was still unsure and the problem he set himself in this first important picture he was unable to resolve. In *The Eve of St. Agnes* (No. 9), which he designed next, he came nearer to his goal. The subject was suitably highminded; the scene was chosen to give him the opportunity to tackle difficult poses – the 'porter in uneasy sprawl' is successfully represented in all the difficulties of forshortening; and the night setting made possible differences in lighting and colour from conventional treatment. Millais, fired to enthusiasm, likewise drew away from convention as far as he could in his already far advanced *Cymon and Iphigenia*, but with less success. Hunt's picture alone of the two was accepted for the Royal Academy of 1848 (Millais's was perhaps too much a pastiche, with tongue in cheek, of Frost or Etty). Hunt's aroused the admiration of their fellow R.A. student D. G. Rossetti, who immediately presented himself as a follower and rapidly became a fellow rebel.

Hunt already intended in his next picture to break entirely with the artificial limitations of current studio practice with which he had still been burdened in his indoor architectural subject, and proposed 'to paint an out-of-door subject, with a foreground and background, abjuring altogether brown foliage, smoky clouds, and dark corners, painting the whole out of doors, direct on the canvas itself'; he began the background of *Rienzi* (No. 12) in the summer of 1848 with this end in view. He and Millais had parted for the summer but he took Rossetti under his wing, and it was Rossetti probably more than any of them, who fired Hunt to a spirit of crusade. By his enthusiasm, his eloquence, his greater intellectual ability, and his charm, he drew a little coterie round them. He took Hunt to see his earlier master, Ford Madox Brown, who from a continental background was developing along parallel lines, but the centralised 'architectonic' structure of his paintings was, to Hunt, typical of the very conventions which his revolutionary ideas were designed to overthrow.

It only remained for the return of Millais, far and away the most professional of them all, for a formal group to evolve. The volume of Lansinio's engravings after the frescoes in the Campo Santo at Pisa, which Hunt, Rossetti and Millais saw together at the height of their youthful enthusiasm, confirmed them in their determination to have done with convention and to go to the basis of form in nature, in emulation of the pre-Raphaelite artists illustrated there. The Pre-Raphaelite Brotherhood was formed.

But it was first Rossetti's picture, then Millais's, which gained the greater attention of the critics. Rossetti's through priority of exhibition, at the Free Exhibition; Millais's through greater dexterity. Hunt's *Rienzi*, the companion to Millais's *Isabella* at the Royal Academy of 1849, is difficult to judge since its re-working forty years later. It remains a tentative effort. The grouping and recession of the figures is well thought out, but the still-life details of foreground and landscape, so important to Hunt, dilute rather than support the main composition. It is significant that it was the engravings after Benozzo Gozzoli that caught Hunt's eye in the Lansinio volume. Already the picture had a message. It received the good-natured praise of the senior Academicians, but it did not sell.

Immediate sale was vital to Hunt in order to proceed at all. This was a burden he had to endure while Millais, in spite of the reviews, moved from success to success. Without Augustus Egg, hitherto a stranger, coming forward late in the summer to sell *Rienzi* for him (to a man who did not appreciate it), and later bringing him further patronage; without the timely though tedious hack-work from the sympathetic Nazarene, William Dyce, and finally without Millais's own assistance in introducing his work to Thomas Combe of Oxford in 1850, and with money in 1851, Hunt's career would very soon have foundered.

The revelation of the meaning of the P.R.B. symbol which leaked out in 1850 made matters worse for him, more even than for Millais. This revealed the Brotherhood as rebels against established authority rather than youthful idealists. Added to this, both Hunt and Millais exhibited religious subjects at the Royal Academy of that year, both unconventional in subject and inspired in composition, for which they were labelled as sectarian with narrow Romanish tendencies. Again Hunt's *Druids* (No. 15) took second place to Millais's more sensational *Carpenter's Shop*, and he lost further ground. Matters were made worse by the excessively mannered drawing illustrating *Measure for Measure* (No. 112), which he now in desperation showed to an Academician who had prior to this public revelation expansively offered him a small commission for a Shakespearean or poetical subject. This drawing appeared to confirm the now accepted opinion among the Academicians that the Brotherhood, most particularly Millais and Hunt, were imitators of primitive art, followed a cult for the ugly and the unreal, and were not to be encouraged.

The drawing was not in accordance with Hunt's precept of a return to nature, but rather with the romantic side of his vision. With some other of his current work it indicates an increase of mannerism from his earlier drawings which may find a source in the temporary influence at this time of Rossetti's supercharged romanticism. It also indicates the continued subservience to 'Primitive' art which he later hastened to repudiate. In the event, the painting (No. 17), the commission for which Egg sympathetically took over, loses something in the toning down of the affected gestures into a realistic framework – when finally exhibited in 1853 it at last gained Hunt some of the applause given the previous year to Millais's *Huguenot*, whose sentiment it in some respects echoes.

Hunt's drawings, like the other Pre-Raphaelites, were an integral part of his concept. His earliest Pre-Raphaelite subject illustrated, in a co-operative venture with Millais, a scene in Keats's poem of *Isabella* (Paris). It shows his ingenuity in the control of spatial levels and de-centralised format; owing much in this to the Lansinio engravings and most particularly to those after Benozzo Gozzoli in style. It is closely followed in concept by the more mannered drawing for the Christians and Druids subject (No. 109). This again uses a de-centralised composition, a method which goes far to explain Hunt's attitude to Ford Madox Brown's work. The painting follows it in detail, but is studied from life. Then come Hunt's highly charged romantic concepts for the *Germ* illustration (No. 62), *The Lady of Shalott* (No. 119) and *Claudio and Isabella* (No. 112) in which his interest in poetic vision in common with Rossetti is uppermost, and in which he shows his originality in the presentation of a single idea. He returns to spatial relationships, this time in centralised format, for *Valentine rescuing Sylvia from Proteus* (No. 16) and in the ambitious many-figured project for *Ruth and Boaz* (No. 120), which follows on in idea from the Druids composition. His subjects thus consistently have either a poetic or a religious source, and are invariably treated with a moral purpose. In all of them, while planning the composition with great thought for originality of conception and with the utmost precision of detail, Hunt let his imagination rather than reality have full play at this stage.

In contrast his working drawings from the life for his finished pictures, show his considerable understanding of natural form as expressed in line. This is particularly so in the drawings in foreshortening for *The Eve of St. Agnes* (No. 93) and for *Rienzi* (Nos. 120 ff.), and the delicate gesture of the hands for *Claudio and Isabella* (No. 114). The infrequent portrait studies from the life, which Hunt, unlike Millais, on principle, rarely undertook for fear of losing his first vitality, notably *Valentine* (No. 117) and the *Shepherd* (No. 124), have an immediate and realistic force which became Hunt's particular forte as he matured as an artist.

This diverse ability was not apparent to Hunt's detractors and it required the perception of Augustus Egg to understand his capabilities, for Hunt was not a natural painter, like Millais, and his productivity was infinitely smaller. Technique, like learning, was something to be acquired laboriously and constantly questioned. While the message was all-important the attempt to make it more telling led him to minute colouristic analysis of forms in nature. His earliest efforts had been in the use of direct painting without 'dead colouring', or underpainting. Next, he turned his attention to luminosity and evolved, concurrently with Millais, a system of painting transparent colours into wet white for the highest and most brilliant passages. He also experimented with the new and dangerously fugitive aniline colours; this is the case in *Valentine rescuing Sylvia from Proteus* of 1850–1 (No. 19). At the same time he noted the effect of out-door light on the forms he was painting. *The Druids* picture (No. 15), while still giving evidence of the angularities of immaturity, combines an original concept of subject and treatment, with a telling awareness of the use of contrasted sunlight and shade to express spatial depth. In it, too, is noted the hazy effect of distant objects in hot weather, in contrast to crisply defined foreground detail. In a similar way he used light to carry the eye in a clear sweep into the furthermost depth of the wooded background of *Valentine Rescuing Sylvia from Proteus*; though the figures, painted later in the studio and spot-lit in a sunlit foreground, appear on a different colouristic level.

He became increasingly concerned with colour itself. In *Pre-Raphaelitism* he represents himself commenting on lighting and colour to Millais as early as 1848, but his words enclose his mature thinking: 'Why make the highest light always on the principal figure? Why make one corner of a picture always in shade? For what reason is a sky in a day-light picture made as black as night? And then about the colour, why should the gradation go from the principal white, through yellow to pink and red, and so on to the stronger colours? With all the subserviency to early examples, when the turn of violet comes, why does the courage of the modern imitator fail? If you notice, a clean purple is scarcely given these days, and pure green is as much ignored . . .'.

The outcome of his maturing technique was *The Hireling Shepherd* (No. 22), *The Light of the World* (No. 24) and *The Awakening Conscience* (No. 27).

The Hireling Shepherd, begun in the summer of 1851 when Millais's loan had saved him from abandoning his career, is the peak of his consistent series of experiments in sunlight effects. For it he chose a classically pyramidal format for the figures set in an ingeniously many-levelled background. The figures are now completely integrated into their surroundings, in spite of their separate painting in the studio, by the carefully worked out lighting. Moreover, they are a real pair of peasants tanned and heated by the sun on the hottest day of high summer. Their sunburnt faces contrast with the yellow light falling direct on the sheep and the rainbow colours of the subtly constructed landscape, in which every detail contributes to the expression of space and depth, even in the sky. This myriad detail is used as the basis for the symbolic message in which the earthy timelessness of the countryside is set up as an object lesson to industrialised 19th century society (though Hunt later played down its moralising message). But the picture's unfamiliar directness and high pitched rubicundity needed the excuses of such sympathetic critics as W. M. Rossetti, while meeting with the biting superciliousness of the enemies of Pre-Raphaelitism, accustomed rather to the insipid products of the Vicar of Wakefield school. To them the symbolism was merely an irritant. The picture was, moreover, bought by a naturalist. In contrast, *Our English Coasts* (Tate Gallery), the commission of the following year arising from it, was enthusiastically praised for its brilliant painting of sheep. Ostensibly Hunt's first important pure landscape, in fact the same moral overtones pervade it and gave rise to its later title of *Strayed Sheep*.

The Light of the World, also begun in 1851 but not finished until 1853, is the first of an important series of moonlight subjects. The realistic painting of night scenes was a new departure and was to fascinate Hunt increasingly. In this picture a single direct image with idealised face (probably now its most unsatisfactory element), and imaginative costume, is introduced into a landscape where the carefully observed interplay of moon and lamp light on natural objects is used to point an allegory. The real is used to express the unreal. In spite of its simple image it needed the persuasive interpretation of its manifold details by Ruskin before its message could be understood.

This was also the case with its counterpart, *The Awakening Conscience*, of 1853–4. This is a subtle interplay of half-light, reflected light, and direct sunlight, with an equally elaborate pile up of detail used as a social commentary. It is Hunt's sole attempt to apply his ideas to contemporary urban problems in a contemporary format. It comes dangerously close to illustration. Again it received short shrift from the critics. In his determination to consider every minute detail both in terms of colour and light, and for its contribution to the meaning of the picture, Hunt was unique in his circle: his method could also lead in the result to obscurity of purpose. It was in *The Light of the World*, which gradually rose to the position of the foremost religious symbol of the age, that Hunt found the basis for all his future work rather than in this type of subject.

He sold *The Light of the World* to Thomas Combe of Oxford (see No. 202), who had earlier acquired his Druids picture at the insistence of Millais. Hunt's religious subjects exactly suited his High Church views and he now became a steadfast patron and friend. *The Awakening Conscience* had been commissioned, through Augustus Egg, by another middle class business man, Thomas Fairbairn of Manchester, who also became a reliable patron. At about the same time, Fairbairn acquired the notorious *Valentine rescuing Sylvia from Proteus*, whose reception at the R.A. of 1851 with the other Pre-Raphaelite works, had led to Ruskin's championship in *The Times*, to the award of the £50 prize by sympathetic artists at Liverpool, and to acquisition by a Belfast Shipping Agent, Francis McCracken on the basis solely of its press notices. The success of *Claudio and Isabella* and *Our English Coasts* at the Royal Academy of 1853, helped Hunt to a personal means of public esteem, separate from Millais, which Ruskin's warm championship during his absence in 1854 assisted further. With the successful and immediate sale of both *The Light of the World* and *The Awakening Conscience* in 1853, Hunt was able to turn finally to the biblical subjects which he had always preferred.

In January 1854 he set out for Palestine in order to put into effect his final rationalisation of 'truth to nature'; he proposed to paint biblical subjects in their actual setting. He was by no means the first in this idea: Wilkie at least, had anticipated him as later critics were quick to point out. Many artists also had brought back topographical views of Syria and the Holy Land – his friend Edward Lear was working in Egypt at that very time. This would explain Hunt's initial attitude to most Egyptian scenery, which 'offers nothing to me but landscapes and buildings of antiquarian interest', as he wrote to Millais from Cairo, 'you know I want figures.' The landscapes he painted in Egypt in between his search for models, are in consequence played down in their historical associations. But in Palestine his concern for Biblical history resulted in the several watercolours of significant sites. These incidental productions combine crisp topographical exactness with a personal approach to viewpoint and most particularly to local colour, light, and atmosphere. The unshaded sunlight or oriental twilight particularly appealed to him and is a new departure from earlier romanticised views. In contrast to them, his sketches made on his various journeys, are unexpected in their free-hand quality and appreciation of line and contour.

His first two figure subjects begun in Egypt, *The Street Scene in Cairo* (No. 28) and *The Afterglow* (No. 29) together with some few pencil sketches, are alone in giving any inkling of contemporary life and customs; they remain a by-product to his main intentions. At Jerusalem in June 1854 he began *The Finding of the Saviour in the Temple* (No. 31). It was his most ambitious subject to date, with innumerable figures. Unfortunately, models, in a prejudiced oriental society, were not forthcoming in sufficient quantity. Delays put off its completion until the years after Hunt's return to London, from English material, so that its initial freshness was destroyed by long discouragement. Instead, Hunt resolved to paint *The Scapegoat* (No. 33), and for this he picked on the most desolate landscape in Syria, the Dead Sea. The choice of this inaccessible and then dangerous locality is indicative both of the artist's tenacity and of the underlying romantic trait in his character which should not be overlooked. The expressed reason he gave for it later (1887) was: 'I would go there just to explain to people in England (used too much to Blessing) how terrible is a place accursed of Heaven'.

The contrast to the earlier picture is absolute. That sparkles with brilliant enamelled colours (he here began again to use underpainting), in a canvas dangerously crowded with figures and a mass of historically informed detail but ill-digested. The second picture, though the first to be finished, is of straightforward simplicity. The markedly horizontal landscape underlines the solitude of the single goat; the choice of the hour of twilight effectively plays down what might have been an over-strident image. It is relieved only by the scarlet fillet and by the streak of light along the hills, which are painted in a glory of purple which Hunt alone could dare to deal with successfully. Laurence Housman, in his review of the 1906 exhibition, most aptly sums it up: '. . . the artist seems to have felt most deeply the mystery of a strange land; and its strangeness, striking through the beholder, does in this one subject give an added value to the conception. For it was surely part of the painter's purpose that these splendours of fire over barren ranges of rock, fading into gloom along a shore whitened by the salt sea's ebb, should, with their cruel beauty, strike a chill to the imagination and impress yet further that sense of desolation which it was his intention to convey.'

Widely canvassed by Thomas Combe on its arrival in England, it was the subject of controversy and puzzlement on its exhibition, on the line, at the Academy of 1856. Hunt realised that he had 'overestimated the picture's intelligibility'. Again, it needed Ruskin to explain to an uncomprehending public the meaning of this iconographically new and unfamiliar image. It was slow to achieve its subsequent fame.

On the other hand *The Finding of the Saviour in the Temple* when exhibited on its final completion in 1860, was entirely successful. It has been heralded by a rising reputation through the exhibition of pictures at Paris in 1855 and Manchester in 1857, by his contribution to the illustrations to Moxon's edition of Tennyson's poems, and, most important, by the publication for the first time of an engraving after one of his pictures. Gambart the great dealer knew his public, and though he could not in 1856 digest *The Scapegoat*, he wisely published *The Light of the World* in 1858, with such success that a further engraving after the small version seemed worthwhile in 1865. This was probably the foundation for Hunt's mature reputation as the religious painter of his age: these engravings passed into the homes of a wide section of the public who never bought oil paintings and who never went to exhibitions. *The Finding of the Saviour*, with its minute detail and brilliant colour exactly satisfied the Victorian love of detail and passion for exactness. Its purchase by Gambart quickly followed the exhibition, for the highest price yet paid to a living artist – £5,500, and its engraving appeared in 1863. This success, which brought him both financial security and reputation, confirmed Hunt in his belief that his approach was right and his subsequent work he followed this line undeviatingly.

In 1860 he still retained the lightheartedness of his youth. Meeting him for the first time in 1856, the young Edward Burne-Jones had described him enthusiastically as 'the greatest man that is on earth alive', and 'such a grand-looking fellow, such a splendour of a man'. In the later fifties, though struggling to exist by replicas while finished the *Finding of the Saviour*, Hunt still had the stimulus of friends. To replace the waning friendship of Rossetti came Edward Lear and Robert Martineau, both of whom he instructed in painting; and his acquaintance was widening to include such figures as Tennyson. On a walking tour with him, Val Prinsep and others in 1860 Burne-Jones's words were echoed by another first acquaintance, Caroline Fox, who thought him 'a very genial, young-looking creature, with a large square, yellow beard, clear blue laughing eyes, a nose with a messy little upward turn on it, and dimples in the cheek, and the whole expression sunny and full of simple boyish happiness. His voice is most musical, and there is nothing in his look or bearing, spite of the strongly marked forehead, to suggest the High Priest of Pre-Raphaelitism.'

But after this his position became more and more isolated. This was due to two causes. Firstly, he was the only one of the Pre-Raphaelite Brotherhood to continue religiously to follow their principal of detailed finish. This cut him off from Millais, who was rapidly rising to success within the Academy with a broader style and popularising subject matter, and from any remaining understanding with Rossetti who, always the romantic, was retiring into a separate world with his own circle of admirers. Secondly, Hunt's decision to return to the East to paint lost him the stimulus of competition with other artists and cut him off from contemporary trends. He was now outside the Academy; his application for Associateship in 1856 had failed, and from 1860 he found it more lucrative to exhibit his chief pictures individually. They were accompanied by detailed explanatory pamphlets so that there might be no doubt what they were about. In 1864–5 he held his own exhibition in London, which was then a rare and unusual move, and took up an increasingly critical view towards the Academy; though he nevertheless continued to send some of his minor pictures there until the opening of the Grosvenor Gallery in 1877. His watercolours also appeared before the public at the Old Watercolour Society.

There were, however, changes noticeable in his work. In conformity with contemporary trends his pictures from the 60's took on an increasing breadth and scale; this could enable him to stand up to the competition of Leighton, Watts, and the great machines now appearing at the Royal Academy, and to develop his ideas in the grand manner. His experimental attitude to technique by no means stood still either. A change of style is already apparent in *The Schoolgirl's Hymn* of 1859 (No. 36); he had returned to the use of underpainting in the late fifties for *The Finding of the Saviour*; and in the later 60's he specifically mentions using tempera for the first time as underpainting for a portrait. By the mid-seventies his practice, as described in *The Portfolio*, was usually to use a stone-coloured ground in place of the pure white of his early work, and an oil or tempera underpainting in dead-colouring. He also most usually painted the figures first and the background and accessories afterwards. This change of method, while appropriate for the greater scale of his pictures, and understandable in a natural development of style, brought with it ultimately a harder finish and harsher effect in place of the delicacy of treatment and regard for texture of his earlier work.

The years immediately following 1860 were a period of filling-in while waiting an opportunity to return to the East. This time saw the completion of the two versions of *The Afterglow* (Nos. 29 and 30), *The Street Scene in Cairo* (No. 28), and the version of *The Finding of the Saviour* (No. 32), which are vivid echoes of his first eastern phase. He produced a group of book illustrations on religious themes. He completed the atmospheric *Festival of St. Swithin* (No. 39), uncharacteristic of his usual subjects because begun as an exercise for his sister. He painted the first of a series of portraits of friends and family in which their realistic immediacy of presentation without flattery sets them apart from characteristic fashionable portraiture of the later 19th century.

In 1867 he again set out for Palestine but first a cholera epidemic, then the untimely death of his wife, detained him at Florence. There he painted *Isabella and the pot of Basil* (No. 41), as an outward expression of his inward grief for his wife, and a few fancy portraits. These alone in his painting give any indication, and that superficial, of the influence on him of the Italian masters he now saw in the flesh. He also produced, in watercolour, further essays exploring unusual optical effects. His chief occupation in the years ahead, was, however, directed to purely religious subjects undertaken on successive visits to Palestine. His continuing uncompromising attempt to rationalise the supernatural led him now into difficulties which became almost a specific need to his temperament.

The Shadow of Death (No. 45) and the *Triumph of the Innocents* (No. 52) were the two chief products of the seventies and early eighties. In turn they caused him acute trouble in lighting, in models, in technical problems. Because of their greater size and ambitious imagery they took even longer to paint than before. The former is akin to *The Finding of the Saviour* in approach but in its harsher glare of sunlight and controversial presentation, is without the same regard to please. *The Triumph* follows *The Light of the World* in idea but is more ambitious in its interlacing of moonlit mortals and supernaturally-lit immortals. Both are daring in conception in their two levels of real and allegorical vision; in the use they both make of expressive backward looking figures, Mary and Joseph, to link these together; and in their monumental scale. Yet they indicate the danger inherent in Hunt's approach: that of overworking, for the handling of paint supersedes the feeling for the texture of the object; and that of submerging the whole in the parts, for they required detailed explanation to be thoroughly understood. His concept of symbolism in an intensely realistic dress did not go uncriticised for its basic irrationality. Nevertheless, like his earlier pictures, they caught the imagination of Hunt's contemporaries. In particular, *The Shadow of Death* in its presentation of Christ as the Carpenter was widely disseminated as an engraving among the working classes.

By the 1880's the Pre-Raphaelites were no longer rebels but established masters. In turn the work of the three chief figures, Millais, Rossetti and Hunt, was given a large exhibition in London. Their early pictures were steadily increasing in price at auction and being bought for the new municipal galleries; these two works quickly found their place there. After the death of Rossetti and because of the aura of misconception surrounding his name, Hunt felt the need to clarify the relative positions of the participants in the Pre-Raphaelite Brotherhood. The lighthearted man of 1860 and before had given way to one now conscious to establish his own position in the eyes of posterity. First heralded by many articles Hunt's absorbing autobiography finally appeared in 1905. It was the product of a phenomenal memory. Like his paintings, an enormous mass of detail, and inevitably emphasising his own role, it remains the prime source for the evolution of the Brotherhood and for Hunt's own ideology. It became Hunt's pre-occupation in his last years, which soon after 1900 were overshadowed by a defect of vision. This after the piercing eyesight of his youth, left him unable to distinguish between gradations of colour and tone. It was probably accelerated by the minute work he put into *The Miracle of the Sacred Fire* (Boston) which was of such importance to him. Some of his last paintings had to be completed under his supervision by another hand.

In a letter to his wife in the early 90's he mentions that he could no longer sell subject pictures; his concept was out-of-date, but nevertheless two major works spring from his old age. Both reflect the designs of the period of his youthful Pre-Raphaelitism which was absorbing his attention; both were exhibited in the early years of the 20th century. *The Lady of Shalott* (Hartford, Connecticut) is based on the Tennyson illustration of 1857 (No. 119) with a vastly expanded allegorical content. The version of *The Light of the World* in St. Paul's is a life-sized re-capitulation of his first successful religious picture. They are the culmination of Hunt's consistent absorption with the opposing factors of the real and the ideal. *The Light of the World* looks back to the ideals of his youth, *The Lady of Shalott* in its sweeping pattern and illusionistic colouring, has caught the attention of mid-twentieth century opinion.

MARY BENNETT

Chronology

1827	Born Wood Street, Cheapside, 2 April, eldest son of William Hunt, warehouse manager, and his wife Sarah, née Hobman (*sic*); five sisters and one brother. Sketched from early age but not encouraged to take it seriously.
1839–42	First job as clerk with Estate Agent, Mr. James, an amateur artist, and allowed to continue to sketch. Attended drawing classes at Mechanics Institute; father took him to see John Varley (1778–1842), who encouraged his drawing. Painting lessons from City portrait painter, Henry Rogers, whose style derived ultimately from Reynolds. Further art study between jobs in 1841, then clerk in London office of Richard Cobden of Manchester; occasional textile designs. Read avidly. Portrait of *Old Hannah*, c. 1843 attracted attention in city circle which led finally to father's reluctant permission to take up painting as profession.
1843–4	Copied in British Museum, National Gallery, and British Institution; painted portraits and hack work. In 1844, met John Everett Millais (1829–1896). Attended Royal Academy Schools lectures and, at third attempt, accepted as Probationer, July, 1844, and Student, January, 1845.
1845–8	Studied Wilkie's technique and learnt to paint without 'dead colouring'. 1846: first exhibited pictures, *Little Nell* (No. 5) at British Institution and *Hark* at R.A.; *Woodstock* R.A. 1847, sold to an Art Union prizewinner. Studio in parents' house at 108, High Holborn; also painted at uncle's at Ewell. Cyclographic Club in operation c. 1848. Discussed independent ideas with Millais; read *Modern Painters*, late 1847 and discovered Keats. Began *Christ and the Two Marys* (No. 8) and *The Eve of St. Agnes* (No. 9) with fresh approach.
1848	Working in Millais's studio for R.A. Then, intimacy with Dante Gabriel Rossetti (1828–1882), through whom met Ford Madox Brown (1821–1893). Began landscape for *Rienzi* (No. 12) and shared studio with Rossetti at 7, Cleveland St., late August to spring, 1849. Pre-Raphaelite Brotherhood formed with Millais, D. G. and W. M. Rossetti, F. G. Stephens, Thomas Woolner, and James Collinson.
1849	First Pre-Raphaelite picture, *Rienzi* at R.A. with Millais's *Isabella*; both inscribed *P.R.B.* All pictures praised; Hunt's sold through Augustus Egg (1816–1862). *Druids* . . . (No. 15) begun late summer; September–October first continental visit with Rossetti to Paris, Belgium, Holland. Studio at Brompton (?15, Grove Place). Designed for P.R.B. magazine *The Germ*.
1850	January moved to 5, Prospect Place, Chelsea and there until 1854. *P.R.B.* symbol revealed in press: *Druids* at R.A. with Millais's *Carpenter's Shop* badly received. Difficulty in

immediate sale resulted in delay in starting new subject. Copying work for Dyce and through him got restoration work at Trinity House. Various designs begun, and commissioned to start *Claudio and Isabella* (No. 17) by Egg. On sale of *Druids* to Thomas Combe began *Valentine rescuing Sylvia from Proteus* (No. 19) in Knole Park; there with Stephens and Rossetti.

1851–2 *Valentine* at R.A. and continued hostile reception. P.R.B. championed in the *Times* by Ruskin. Picture unsold and thoughts of turning to farming and emigrating; loan from Millais and with him at Ewell in late summer painting *Hireling Shepherd* (No. 22), and *Light of the World* (No. 24). *Valentine* gained Liverpool Academy prize, and sold to McCracken of Belfast. Met Thomas Combe. Sold *Hireling Shepherd* at R.A. 1852 to Broderip and friend Maud commissioned version: *Our English Coasts* (*Strayed Sheep*) (Tate Gallery), painted summer 1852 at Fairlight.

1852–3 Met Edward Lear (1812–1888) and advised him on oil technique at Fairlight; Robert Martineau (1826–1869) became pupil. Member, Cosmopolitan Club, 1852. *Claudio and Isabella* some success at R.A. 1853 and 2nd Liverpool prize; Birmingham prize for *Strayed Sheep*. Finished *Light of the World*, 1853, sold to Combe and at R.A. 1854 with *Awakening Conscience* (No. 27), commissioned by Thomas Fairbairn through Egg. Both praised by Ruskin.

1854–5 16 January, started for the Holy Land via Paris and Alexandria. At Cairo and Giza with Thomas Seddon (1821–1856), sketching, and began *Lantern Maker's Courtship* (No. 28) and *Afterglow* (No. 29). Mid-May with Seddon by boat down Nile to Damietta and via Jaffa to Palestine; arrived Jerusalem 3 June 1854. Seddon stayed until October 1854. Began *Finding of the Saviour in the Temple* (No. 31) but difficulty over models. Trips to Wadi Kerith, Hebron and Dead Sea in summer, and November began landscape in the *Scapegoat* (No. 33) at Dead Sea; finished at Jerusalem too late for R.A. 1855. Detailed MS. Journal of trip and diary for 1855 (15 Feb. – 7 April and Oct. – Dec extant).

Left Jerusalem 17 October 1855 in party with friend James Graham who photographed while Hunt sketched. Journey via Nablous, Jesreal, Nazareth (23–28 October), Tabor, Tiberias and Sea of Galilee (30–31 October). From Capernaum continued alone to Malkahha, Caesarea Philippi, Fablous, to Hasbeya; Dahr al Akmar, Damascus, Zebedeen, Baalbec (14–15 November), Cedars of Lebanon, Zahle, and Beyrouth. There, embarked 19 November and sailed via Alexandretta (25th), Messina, Rhodes, and Smyrna, to Constantinople. Visited Balaclava and Crimea. Met Mike Halliday (1822–1869) at Pera.

1856–60 February, 1856, back in England. Studio at 49, Cleveland Terrace, with Halliday and Martineau. Finished *Lantern Maker's Courtship* and pot-boilers; sketched landscape at Oxford and Fairlight; Tennyson illustrations. *Light of the World*, first published engraving, 1858. Candidate for A.R.A., 1856 but rejected. Took 1, Tor Villa, Campden Hill, 1857, and for it designed furniture, including Egyptian chairs (Birmingham). Art lessons to sister; Hogarth Club member, 1858–61. Finally completed Temple picture with loan from Combe. Project to marry model, Annie Miller, given up in 1859; intimacy with Rossetti declined.

1860	Successful exhibition of *The Finding of the Saviour in the Temple* in Bond Street. The dealer, Gambart, payed £5,500, including copyright.
1860–65	Portraits of Judge Lushington, 1862 (N.P.G.) and Fairbairn family, 1864. Finished *Afterglow*; painted *London Bridge* (No. 38) and *Festival of St. Swithin* (No. 39). Own exhibition at 16, Hanover Street, 1864–5, with Martineau.
1866–7	28 December, 1865, married Fanny Waugh. August, 1866, detained at Florence on way to Palestine by cholera epidemic. Portrait of wife (No. 40); she died December, after birth of son, Cyril. Began *Isabella and the Pot of Basil* (No. 41), exhibited 1867 at Gambart's, and some fancy portraits.
1867–8	London: elected to Athenaeum, 1868, O.W.S., 1869. Painted family portraits.
1869–72	Returned to Florence; designed memorial to wife. Portraits and watercolour landscapes. July at Venice, where met Ruskin and renewed friendship; then Rome, Naples, Alexandria, and arrived Jerusalem, 31 August 1869. Began *The Shadow of Death* (No. 45) at Bethlehem; continued at Jerusalem, 1870–2, under difficulties. Study for *Triumph of the Innocents*. Kept diary, 1 January to 1 July, 1872. Left Jerusalem 21/2 June, 1872, and sailed via Alexandria to Greek Islands, Corfu and Trieste; then home, via Vienna.
1873–5	Finished *Shadow of Death* in Millais's studio, 1873, and sold to Agnew with copyright, exhibited with explanatory pamphlet. Family portraits, including self-portrait (Uffizi), portrait of Fairbairn (No. 49). 14 November married Edith Waugh at Neufchâtel.
1875–8	Third visit to Palestine. Painted *The Triumph of the Innocents* (No. 52) on faulty canvas. Daughter Gladys born.
1878	London: working at *Triumph*, portraits and fancy subjects. In desperation began replica of *Triumph* and exhibited 1885 at Fine Art Society with pamphlet. Afterwards, mended original, and sold to Liverpool, 1891. Took Draycott Lodge, Fulham, 1882.
1886–91	Exhibition of 32 works at Fine Art Society. Articles on Pre-Raphaelite Brotherhood in *Contemporary Review*, 1886, followed by other writings. *Christ among the Doctors*, 1886; *Lady of Shalott*, 1886/7–1905 (see No. 58); *May Morning on Magdalen Tower* (No. 59), 1888–90; portraits of family and fancy heads. Finished *Christ and the Two Marys* of 1847. Began autobiography.
1892–1904	Visited Italy, Greece and Palestine. At Jerusalem painted *The Miracle of Holy Fire* (Fogg Art Museum). Eyesight began to fail, and Edward Hughes (1851–1914) helped to finish *Lady of Shalott*. Life-size replica of *The Light of the World* completed 1904 (St. Paul's Cathedral).
1905	*Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* published. Order of Merit; D.C.L., Oxford.
1906–7	Exhibition of 62 works at Leicester Galleries, London; and 80 works at Manchester City Art Gallery; and in 1907, 125 at the Walker Art Gallery, Liverpool, and 69 at Glasgow.
1910	Died 7 September, at 18, Melbury Road, Kensington. Buried St. Paul's Cathedral.

ABBREVIATIONS

Exhibitions:

Russell Place, 1857	*Pre-Raphaelite Exhibition,* Russell Place, Fitzroy Square, June 1857.
Fine Art Society, 1886	*The Pictures of the Holman Hunt Exhibition* (Catalogue of the Exhibition.)
Whitechapel, 1905	*British Art Fifty Years Ago.*
Leicester Galleries, 1906	*The Collected Works of W. Holman Hunt, O.M., D.C.L., with a Preparatory Note by Sir W. B. Richmond, K.C.B., R.A.*
Manchester, 1906	*The Collected Works of W. Holman Hunt, O.M., D.C.L.*
Walker Art Gallery, 1907	*The Art of William Holman Hunt, O.M., D.C.L.,* 2 February – 2 March, 1907.
Glasgow, 1907	*Pictures and Drawings by William Holman Hunt, O.M., D.C.L.*
Manchester, 1911	*Ford Madox Brown and the Pre-Raphaelites.*
Tate Gallery, 1911–12	*Works by English Pre-Raphaelite Painters lent . . . by Birmingham Corporation.*
Tate Gallery, 1913	*Works by Pre-Raphaelite Painters from Collections in Lancashire.*
Bath, 1913	*Works by Pre-Raphaelite Painters from Collections in Lancashire.*
Tate Gallery, 1923	*Paintings and Drawings of the 1860's Period.*
Birmingham, 1947	*The Pre-Raphaelite Brotherhood.*
Whitechapel, 1948	*The Pre-Raphaelites.*
Tate Gallery, 1948	*Pre-Raphaelite Brotherhood.*
Manchester, 1948	*Pre-Raphaelite Masterpieces.*
Port Sunlight 1948	*The Pre-Raphaelites, their Friends and Followers,* Lady Lever Art Gallery.
Bournemouth, 1951	*Paintings and Drawings by the Pre-Raphaelites and their Followers,* Russell-Cotes Gallery.
Sheffield, 1952	*Some Famous Pre-Raphaelites.*
Arts Council, 1953	*Pre-Raphaelite Drawings and Watercolours.*
Arts Council, 1955	Aberystwyth, Swansea, etc., *Some Pre-Raphaelite Paintings and Drawings.*
Nottingham, 1959	*Victorian Painting,* Nottingham University Art Gallery.
Whitworth, 1961	*Pre-Raphaelite Paintings, Drawings and Book Illustration,* Whitworth Art Gallery, University of Manchester.
Australia State Galleries, 1962	*Pre-Raphaelite Art,* Adelaide, Perth, Hobart, Melbourne, Brisbane, and Sydney.
Ottawa, 1965	*Paintings and Drawings by Victorian Artists in England,* National Gallery of Canada.

References:

Contemporary Review, 1886	W. Holman Hunt, *Pre-Raphaelitism: A Fight for Art,* in *The Contemporary Review,* April, May, and June, 1886.
Contemporary Review, 1887	W. Holman Hunt, *Painting "The Scapegoat",* in *The Contemporary Review,* 1887, pp. 21 ff., and 206 ff.
W. Bell Scott	W. Minto, editor, *Autobiographical Notes of William Bell Scott,* 1892, 2 vols.
Meynell and Farrar, 1893	Alice Meynell and F. W. Farrar, *Life and Works of William Holman Hunt,* in *The Art Annual,* Special Number, 1893.
Layard	G. S. Layard, *Tennyson and his Pre-Raphaelite Illustrators,* 1894.
Gleeson White	Gleeson White, *English Illustration, 'The Sixties': 1855–70,* 1897.
J. G. Millais	John Guille Millais, *The Life and Letters of Sir John Everett Millais, Bart, P.R.A.,* 1899, 2 vols.
P.R.B. & L.	W. M. Rossetti, *Pre-Raphaelite Diaries and Letters,* 1900.
Dalziel	The Dalziel Brothers, *A Record of Fifty Years Work,* 1901.
Ruskin	E. T. Cook and A. Wedderburn, *The Works of John Ruskin,* 1903–12, 35 vols.
Hunt, 1905, 1913	William Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood,* 2 vols., 1st edition, 1905, 2nd edition, 1913.
Schleinitz	D. von Schleinitz, *William Holman Hunt,* Leipzig, 1907.
Forrest Reid	Forrest Reid, *Illustrators of the Sixties,* 1928.
Gissing	A. C. Gissing, *William Holman Hunt,* 1936.

O.W.S. Club, 1935–6	Old Watercolour Society's *Annual Volume*, XIII, 1935–6, *William Holman Hunt, O.M. Some Contemporary Notes.*
Ironside and Gere	R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948.
Doughty and Wahl	*Letters of Dante Gabriel Rossetti*, Vol I, 1965.

Sources and Acknowledgements

The chief sources are Hunt's own writings. His *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* amplifies his earlier articles in *The Contemporary Review*, and again, the second edition further expands parts of the first. F. G. Stephens' reviews in *The Athenaeum* provide many facts. Further sources are in Dr. W. E. Fredeman's important *Pre-Raphaelitism. A Biblio-critical Study*, 1965. The other primary sources are, the MSS. collection in the John Rylands Library, Manchester, including Hunt's journal and diaries for 1855 and 1872, and the collection in the Bodleian Library, Oxford, of Hunt's letters to F. G. Stephens (MSS. Don. e. 66–68); these are quoted by kind permission of both libraries and of Diana Holman Hunt and Mrs. Burt.

Further most useful information has been supplied by Mrs. Elizabeth Burt and Diana Holman Hunt, whom I should like particularly to thank; by my associates working in the same field, who have given me unstinted advice and information, and by my colleagues in my own, and other Museums and Libraries, to whom my grateful thanks are due.

MARY BENNETT

Note

The Hireling Shepherd (No. 22) and *The Light of the World* (No. 24) will not be available for the London showing of the exhibition.

Catalogue

The Catalogue is arranged chronologically, except where related pictures are grouped together, under the following headings: Oil Paintings, Prints, Drawings.

OIL PAINTINGS

1 **Interior of Kitchen at Ewell** (*Plate 2*)

Oil on board, 8½ × 11⅛ in. (21·5 × 28·3 cm.)

Interior of the kitchen at Rectory Farm, Ewell, the house of Hunt's uncle William Hobman (*sic*); the figure is Hunt's mother Sarah, née Hobman. William Hobman, born 1800, was the highest rent-paying tenant of Sir George Lewin Glynn at Ewell for twenty-one years after this.

PROV: The artist, and thence by descent.

REF: Information from Diana Holman Hunt.

Lent by Paul A'Court Bergne, Esq.

2 **John Hunt** (*Plate 4*)

Oil on canvas, 14 × 12 in. (36 × 30cm.)

Portrait of an uncle of the artist, possibly the one who commissioned Hunt to paint the portraits of his two children as a means of giving him financial assistance, c.1844.

PROV: Mrs. Wyman, who presented it to the Tate Gallery, 1917.

REF: Hunt 1905, I p. 31; Tate Gallery, *The Collections of the Tate Gallery*, 1967, p. 42 (3161).

Lent by the Trustees of the Tate Gallery.

3 **Study after 'Sacred and Profane Love' by Titian**

Oil on board, 8¾ × 18⅜ in. (22·2 × 46·7 cm.)

Painted while a student at the Royal Academy Schools. A label on the back states: 'giving evidence before the Royal Commission in 1863 Holman Hunt said "I do not think I painted in the Painting School (at the R.A.) more than 9 or 10 days. There was a copy by Geddes of Titian's Sacred and Profane Love, of which I attempted to make a little sketch." '

A sketch after Titian's *Bacchus and Ariadne* (National Gallery), also belongs to Mrs. Burt, and other studies after the Old Masters are recorded.

PROV: By descent in the artist's family to the present owner.

REF: Hunt 1913, I p. 39.

Lent by Mrs. Elizabeth Burt.

4 **Self Portrait** (*Plate 1*)

Oil on canvas, 18 × 15½ in. (45·7 × 39·3 cm.)

SIGNED AND DATED: *W H H/1845.*

One of three early self-portraits in oil of which the others belong, respectively, to the Ashmolean Museum and to Diana Holman Hunt. A later self-portrait, dating from 1868 (repr. Hunt 1913, I, frontispiece), is in the Uffizzi, Florence.

PROV: The artist, and by descent to Mrs. Elizabeth Burt; purchased from her by Birmingham, 1961.

EXH: Possibly Fine Art Society, 1886 (1), '*at seventeen*', and Manchester, 1907 (39); Walker Art Gallery, 1907 (44); Glasgow, 1907 (15); Birmingham, 1947; Royal Academy, 1956–7, *British Portraits* (449); Arts Council, 1963, *British Self-Portraits* (84).

REF: Hunt 1905, I p. 55 (repr.); 1913, I p. 22 (repr.); Richard Ormond, *The Pre-Raphaelites and their Circle*, Birmingham Museum and Art Gallery, 1965 (repr.).

Lent by the City Museum and Art Gallery, Birmingham.

5 **Little Nell and her Grandfather** (*Plate 3*)

Oil on canvas, 30⅛ × 25 in. (76·5 × 63·5 cm.)

SIGNED AND DATED: *W. Hunt, June, 1845.*

Illustrating Chapter XV in *The Old Curiosity Shop* by Charles Dickens, first published 1841. It was exhibited in 1846 with the following quotation in the catalogue:

'There was a pool of clear water in the field, in which the child laved her hands and face, and cooled her feet before setting forth to walk again. She would have the old man refresh himself in this way too, and making him sit down on the grass, cast the water on him with her hands, and dried it with her simple dress.'

The view is of London from Highgate Hill. A study of a girl's head, called *Little Nell* belonged to William Michael Rossetti, having been given to him by the artist in 1848, but it is not clear whether or not it was related to No. 5. In a letter to Rossetti of 21 January 1907 the artist wrote: 'I have tried but all in vain to remember the sketch of Little Nell. I painted a three quarter canvas of the subject which I think had some merit . . . but by mistake I used salad oil for the sky which, never drying got very dirty and messed in the course of years and I used asphaltum on the darks which much have cracked. . . I am writing to Liverpool to say that the little oil picture you have, if by me at all, is quite unfitted for exhibition. . .'

PROV: Acquired by a Bath dealer in the last quarter of the 19th century; Samuel F. Hudd and Miss C. J. Hudd, sold Christie's, 24.7.1931, bt. Graves; Graves gift to Sheffield, 1935.

EXH: British Institution, 1846 (294); Manchester Royal Institution, 1846 (533); Liverpool Academy, 1847 (486); Arts Council, 1955, *British Subject and Narrative Pictures, 1800–1848* (19) repr.; Nottingham, 1959, *Victorian Painting* (30); Sheffield, 1968, *Victorian Paintings 1837–1890* (37).

REF: Hunt, 1905, I p. 57; 1913, I p. 41; W. Holman Hunt, letter to W. M. Rossetti, 21 Jan. 1907 (John Rylands Library, Manchester) and to E. R. Dibdin, Walker Art Gallery, 20 Jan. 1907 (Gallery archives); *Apollo*, 1962, p. 748; *The Burlington Magazine*, 1963, p. 491.

Lent by Sheffield City Art Galleries.

6 F. G. Stephens (*Plate 22*)

Oil on panel, 7$\frac{15}{16}$ × 6$\frac{7}{8}$ in. (20·1 × 17·4 cm.)

SIGNED AND DATED: *W h hunt 1847* (initials in monogram).

INSCRIBED, top right: *F G S* (in monogram)

Frederick George Stephens (1828–1907), artist and art critic. He first met Hunt as a student at the Royal Academy Schools, which he entered in January 1844. Through Hunt he became a founder member of the Pre-Raphaelite Brotherhood in 1848, although he had then hardly begun to paint. In 1850 he assisted Hunt in the restoration of the frescoes by Hyacinth Rigaud at Trinity House, London, and the following autumn was painting with him and Rossetti at Sevenoaks, Kent. He may have assisted Hunt again for in a letter to Combe of February 1883 Hunt noted amongst his paid-up debts '£23 to Stephens – my assistant with my sketches!' He produced very few paintings, most of which he destroyed; the remainder are in the Tate Gallery. He was honorary secretary to the Hogarth Club c.1859–61. He turned to art criticism and contributed to many journals and in 1861 became art critic to *The Athenaeum*. Amongst other works he wrote a pamphlet on Hunt's life and work which was published anonymously in 1860 to coincide with the exhibition of *The Finding of the Saviour in the Temple* (No. 31). His friendship with Hunt continued until 1880 when it ended in a quarrel after previous coolness; it was further aggravated after the publication of Hunt's *Pre-Raphaelitism* in 1905. Hunt's letters to him covering the period 1849–1880 are in the Bodleian Library, Oxford.

A label on the back, partly illegible, signed F. G. Stephens, states that No. 6 was painted 1846–7 and given to Stephens's mother on the occasion of her son's twenty-eighth birthday (10 October 1856); shortly before her death she bequeathed it to her grandson Holman, who was named after Hunt. (See also No. 127).

PROV: Given to Mrs. Septimus Stephens by the artist, 1856; bequeathed by her to Lt.-Col. H. F. Stephens, son of the sitter, who in turn bequeathed it to the Tate Gallery, 1932 (4624).

EXH: Bournemouth, 1951 (35).

REF: *P.R.D. & L.*, pp. 24, 278, 289; Hunt, 1905, I p. 228; 1913, I p. 159, II pp. 385 ff; Manson (Edit) *F. G. Stephens and the Pre-Raphaelite Brotherhood*, 1920, pl. 14; W. E. Fredeman, *Pre-Raphaelitism. A Bibliocritical Study*, pp. 148 ff.; letter from Hunt to Thomas Combe, 10 Feb. 1853 (John Rylands Library, Manchester).

Lent by the Trustees of the Tate Gallery.

7 The Haunted Manor (*Plate 19*)

Oil on millboard, stuck on panel, 9$\frac{1}{8}$ × 13$\frac{1}{4}$ in. (23·25 × 33·75 cm.)

SIGNED AND DATED: *W h h 1849* (initials in monogram).

The locality and date of this picture are not quite clear. It appears to be a picture begun at Ewell in Surrey, apparently in 1847 and left unfinished at that time. In his autobiography Hunt describes a stream beyond an old farm house there, which 'rippled along, circling in dimples as it was driven under sheltering willows, its banks strewn with long-disused mill-stones, discarded roller-beams, and ruined timber cog-wheels. Soon the flood was imprisoned by sluice gates; close at hand were abandoned huts, shuttered, overgrown, and choked with rank weeds. Here the kingfisher arrowed his way . . . the region was out of the ordinary world . . . All this luscious and lonely charm of dell and meadow had a very early fascination for me, and it was natural that I should attempt to register some of its mystery by my art. Accordingly, I began a painting of the pool above one of the first mills, with the sun glistening down and penetrating through every nook of the landscape . . . The time remaining for the completion of my view would in no way suffice for its accomplishment. The fact was that no more than two or three days could be allotted to this work, and to achieve it in the manner in which it was begun would have needed six weeks. I left off . . .'

However a picture undoubtedly of the same site by John Everett Millais, called *The Kingfisher's Haunt*, is also recorded (Street Collection, destroyed 1939–45 War; photograph extant). The viewpoint is from a point slightly to the right of Hunt's, excluding the house but revealing a pathway on the left. The plant life suggests that it was painted at the same period though there is no record of a joint session. It is, however, dated 1856 by Millais's son, and may be the picture described by Ford Madox Brown in August 1854 as 'recent'. It too may have been finished at a later date than its inception, which would explain this dating, but in addition its description in the John Miller sale catalogue of 21.5.1858 (153) as 'A Study in Wimbledon Park', has a further bearing on the location of Hunt's picture. Ewell, however, where both artists stayed frequently during their youth, seems the most likely locality for both pictures.

PROV: Mrs. Wilson by 1857; Mrs. Wilhen, sold (anon.) Christie's, 9.6.1911 (120) bt. Bell; William Edmiston by 1937; Mrs. Pamela Hay; James Coats, New York, sold (anon.) Sotheby's, 12.7.1967 (63) repr., bt. Agnew for the Tate Gallery.

EXH: Liverpool Academy, 1856 (307); Russell Place, 1857, (40); 39 Grosvenor Square, 1937, *British Country Life* (390); Herron Museum of Art, Indianapolis, and the Gallery of Modern Art, New York, 1964, *The Pre-Raphaelites* (43) repr.; Ottawa, 1965, (62); University of Rochester, 1965, *The Pre-Raphaelites* (no catalogue).

REF: F. M. Hueffer, *Ford Madox Brown, A Record of his Life and Work*, 1896, p. 144; J. G. Millais, II p. 469; *P.R.D. & L.* p. 123; Hunt, 1905, I pp. 71–72; M. Bennett, *A Check List of Pre-Raphaelite Pictures exhibited at Liverpool 1846–67*, in *Burlington Magazine*, Nov. 1963, p. 492; Allen Staley, *Radical Romantics*, in *Art News*, May 1964, p. 49, repr. in colour p. 32; Tate Gallery, *Annual Report*, 1967–8, p. 21 (repr.), 42 (T932).

Lent by the Trustees of the Tate Gallery.

8 Christ and the Two Marys *(Plate 5)*

Oil on canvas, laid down on panel, 46¼ × 37 in. (118 × 94 cm.)

SIGNED AND DATED: *W. HOLMAN HUNT 1847.*

INSCRIBED, on label, verso: "*Christ and the two Maries*"/*by W. Holman Hunt/The two Maries painted when/W.H.H. was 19–/Then put aside/face to the wall./At the age of 70 W.H.H./painted the Christ (roughly sketched)/and background of Mountains of Mo[ab?].*

Also called by the artist *The Resurrection Meeting*. Begun 1847 and painted in a system without 'dead colouring' which the artist had first learnt a little previously from the study of Wilkie's works. The palm trees were studied from a specimen in Kew Gardens and from a branch given him by the curator there. The canvas was enlarged soon after its commencement, a strip being added along the bottom and down the right hand side, but the picture was very soon abandoned for other work. The figure of Christ gave him trouble; he wished to try for some treatment that would make unaffected people 'see this Christ with some of the same surprise that the Maries themselves felt on meeting Him as one who had come out of the grave.' It was left in an uncompleted state until Hunt took up the picture again at the end of the century.

Studies are Nos. 90 and 91 below.

PROV: The artist, and by descent to Mrs. Elizabeth Burt, sold Christie's, 3.7.1964 (76) bt. Leger, £787.10.; purchased by Adelaide, 1964.

EXH: Walker Art Gallery, 1907 (51), and 1923, *Liverpool Autumn Exhibition* (994); Glasgow, 1907 (11); Leger, 1964, *English Painting of the 18th and 19th Centuries* (50).

REF: *Contemporary Review*, 1886, p. 478; Hunt, 1905, I pp. 77 (repr.), 78–9, 81, 85; 1913, I pp. 55 (repr.), 57, 59; National Gallery of South

Australia, *Bulletin*, Vol. 26, No. 3, January 1965, (repr.).

Lent by the Art Gallery of South Australia, Adelaide.

9 The flight of Madeline and Porphyro during the drunkenness attending the revelry (The Eve of St. Agnes) (*Plate 10*)

Oil on canvas, 30½ × 44½ in. (77·5 × 113 cm.)

SIGNED: *WILLIAM H. HUNT*

Exhibited at the Royal Academy of 1848 with the following quotation in the catalogue from Keats's poem *The Eve of St. Agnes:*

'They glide, like phantoms, into the wide hall;
Like phantoms, to the iron porch they glide;
Where lay the porter, in uneasy sprawl,
With a huge empty flagon by his side.
The wakeful bloodhound rose, and shook his hide,
But his sagacious eye an inmate owns;
By one, and one, the bolts full easy slide: –
The chains lie silent on the footworn stones; –
The key turns, and the door upon its hinges groans.'

Hunt discovered Keats for himself in 1847–8 at about the same period as his reading of Ruskin's *Modern Painters*. No. 9 was his first design to one of the poems. The subject was chosen to illustrate, 'The sacredness of honest responsible love and the weakness of proud intemperance.' He showed the design to Millais early in their acquaintance and tried also to convert him to a similar enthusiasm for the poet—'It is brimful of beauties that will soon enchant you.'

In the painting he proposed to practice his newly developing idea of going closer to nature in every detail. It was begun on 6 February 1848 and, being at the time heavily committed with portrait work and still attending the Academy evening Life Class, much of it was painted by candlelight. A fellow student James Key sat for the figure of the sleeping page and for the hands of Porphyro; the bloodhounds were lent to him by a friend, John Blount Price; the mistletoe bow was hung up to get the approximate light effect. It was finished in Millais's studio, when they gave each other last-minute assistance; Hunt states (in 1905) that Millais's father 'was called in to model, and I can to this day distinguish the part he (Millais) did for me, adapting his handling to my manipulation by precise touch. The head of the baron in the host's chair at the table, and the left hand of the man throwing his body back towards the spectator, were his work.'

It was sent to the R.A. about 6 April (an uncle having paid for the frame), and was hung in a good light. Rossetti's enthusiastic congratulations at the Private View led to their subsequent friendship. It was sold for £70 to Charles Bridger of Keppel Street, Russell Square, who had previously visited Hunt's studio during its progress and to whom Hunt offered it as the winner of an Art Union £70 prize.

Studies are Nos. 90–94 below. A further sketch belonged to Mrs. Holman Hunt (Tate Gallery 1923, No. 247) and was probably that sold Christie's, 3.8.1945 (128) bt. Nicholson (? repr. Hunt, 1913, I p. 208).

PROV: Bt. by Charles Bridger, 24 June 1848, £70; B. G. Windus, sold Christie's, 16.3.1858 (44), bt. Gambart, £168; Gambart, sold Christie's, 3.3.1861 (145) bt. —; ? Mr. Dornell of Stanhope, who sold it to Thomas Wilson, Shotley Hall, Newcastle; H. W. Walton-Wilson by 1886, sold Christie's, 11.7.1924 (50), bt. Sir Alfred Temple for the Guildhall Art Gallery, £357.

EXH: Royal Academy, 1848 (804); Fine Art Society, 1886 (3); Newcastle, 1887 (774); Leicester Galleries, 1906 (3); Manchester, 1906 (1); Walker Art Gallery, 1907 (3); Port Sunlight, 1948 (112); Bournemouth, 1951 (13); Ottawa, 1965 (61).

REF: *Contemporary Review*, 1886, pp. 478–9; Hunt, 1905, I pp. 79–81, 87, 91, 98 (repr.), 99, 106; 1913, II pp. 55–56, 59, 62, 67–8, 72, 77 (repr.), 78; letter from Charles Bridger to Hunt, 24 June 1848 (John Rylands Library, Manchester).

Lent by the Guildhall Art Gallery, London.

10 The Eve of St. Agnes

Oil on board, 10⅜ × 7⅜ in. (26·3 × 18·7 cm.)

INSCRIBED, verso: *Precious Experiment Design/ W H H/Eve St Agnes*

Sketch for the left side of No. 9, with the dogs in different positions.

PROV: By descent in the artist's family.

Lent by Mrs. Elizabeth Burt.

11 The Eve of St. Agnes (*Plate 11*)

Oil on panel, 9¾ × 13¾ in. (24·8 × 35 cm.)

SIGNED AND DATED: *W Holman Hunt 1847–57* (initials in monogram).

Sketch for No. 9, finished ten years later. It differs from the final picture and the oil and pencil studies Nos. 10–94 in the form of the chair, left, and the details of the arch decoration. These, together with the horn of the sprawled reveller, may have been altered or added in the later painting.

PROV: Bt. Peter Miller, Liverpool c. 1858–9; by descent to Mrs. R. A. Munn, and hers in 1868; Miss M. E. Munn, who bequeathed it to Liverpool, 1948.

EXH: U.S.A., 1857–8, *American Exhibition of British Art*, New York (90), Boston (107) and Philadelphia (31); probably Liverpool Academy, 1858 (193); Royal Scottish Academy, 1859 (625), as a watercolour; Liverpool Institute, 1861, *Loan Exhibition* (81); Leeds, 1868 (1381); Bradford, 1870 (7); Wrexham, 1878 (460); Whitechapel, 1905 (491); Walker Art Gallery, 1907 (71); Manchester, 1911 (225); Tate Gallery, 1913 (29); Birmingham, 1947 (31); Port Sunlight, 1948 (113).

REF: Hunt 1905, I p. 98, II p. 95; Walker Art Gallery Picture Book No. 3, 1948, *Narrative Pictures*, pl. 9.

Lent by the Walker Art Gallery, Liverpool.

12 Rienzi vowing to obtain justice for the death of his young brother, slain in a skirmish between the Colonna and the Orsini factions (*Plate 14*)

Oil on canvas, 34 × 48 in. (86·3 × 122 cm.)

SIGNED, DATED AND INSCRIBED: *William Holman Hunt P R B 1849*

Exhibited at the Royal Academy of 1849 with the following quotation in the catalogue, from *Rienzi, the Last of the Tribunes*, by Bulwer Lytton:

> 'But for that event, the future liberator of Rome might have been but a dreamer, a scholar, a poet – the peaceful rival of Petrarch – a man of thoughts, not deeds. But from that time, all his faculties, energies, fancies, genius, became concentrated in a single point; and patriotism, before a vision, leaped into the life and vigour of a passion.'

The novel was first published in 1835; an edition also appeared in 1848. Hunt states that he chose this subject as, 'Like most young men I was stirred by the spirit of freedom of the passing revolutionary time . . .' He also, from 1848, came into contact with Italian political exiles at Rossetti's house.

This was the picture in which Hunt carried out his resolution, as he described it in his autobiography, 'to paint an out-of-door picture, with foreground and background, abjuring altogether brown foliage, smoky clouds, and dark corners, painting the whole out of doors, direct on the canvas itself, with every detail I can see, and with the sunlight brightness of the day itself.' He first made a design (see No. 101) and a sketch in oil for the colour (untraced). The background was begun in the summer of 1848. He painted the fig tree in the garden of F. G. Stephens's father at Lambeth, direct on the canvas, 'its leaves and branches in full sunlight, with what was then unprecedented exactness.' He painted dandelion puffs and blossoms on a patch of grass in the foreground with a hovering butterfly, and 'instead of the meaningless spread of whitey brown which usually served for the near ground, I represented gravelly variations and pebbles, all diverse in tints and shapes as found in Nature.' The background and faces he painted at Hampstead. 'They were done,' he wrote 'thus directly and frankly, not merely for the charm of minute finish, but as a means of studying more deeply Nature's principles of design, and to escape the conventional treatment of landscape backgrounds.'

After his removal to a new studio late in August 1848 he made drawings for the figures from the nude (see Nos. 102–104); he obtained horses through John Blount Price, and painted the shields and spears at the Tower of London. He repainted the head of Rienzi, earlier taken from a fellow student, with Rossetti as model (drawing: coll. Mrs. Angeli); Millais also sat for the head of the young knight, Adrian, at the left, and William Michael Rossetti sat for the same figure (see No. 107). The sky was left until the last. The picture was finished in time for the Royal Academy of 1849 where it was hung as a pendant to Millais's *Isabella* (Walker Art Gallery).

Both pictures were well received. The *Athenaeum* critic commented at length on their antiquarianism and added: 'In their elaborations there is a marked difference. Mr. Millais has manifested the larger amount of resource . . . In Mr. Hunt's picture it is the intention or design alone which can be estimated: and there are force of thought and concentration of purpose, though expressed in such affected language.' The *Art Journal* followed similar lines: 'We have this year seen more essays in the manner of early art than we have ever before remarked in the country within so short a period. Of this class is the picture now noticed and it is perhaps more austere in its denials than any of the others we have observed. As an imitation of the works of the early Italian school the picture is admirable, but it must be remembered that it adopts the weaknesses of the period to which it recurs . . . The work is, however, assuredly that of a man of genius; if he be young . . . he is of a surety destined to occupy a foremost place in Art.'

Bulwer Lytton wrote appreciatively '. . . Allow me to say how much I was pleased and struck by your picture from Rienzi and how highly I appreciate the compliment you have paid my work. The Picture is full of genius and high promise.'

According to Hunt (1905) it was returned unsold from the Academy early in August; but W. M. Rossetti in the *P.R.B. Journal* noted under 13 July that it had been sold through the efforts of Augustus Egg, to Gibbons, the collector. On the 19th he noted that Hunt was 'engaged in giving it some finishing touches' at Ford Madox Brown's studio. Hunt makes it clear that Gibbons bought it 'as an act of generosity, for the gentleman never valued the work, but hid it away in a closet . . .'

In 1886 the artist saw it again after it had been extensively damaged by unsuitable varnish. It was relined and attempts were made to remove the varnish which resulted in further damage. 'In the sky the damage was so severe that there was no possibility of retaining the pigment on the canvas at all permanently,' Hunt wrote, 'and I had to take all the loosened layer of ruined azure away. The paint of the figures proved to be sounder. The near ones needed but little retouching . . . I took some trivial liberties in renewing the background which, I being the original painter, it seemed fair to do and *certainly* impossible not to do. Otherwise the pristine design, with the drawing throughout, and the painting of all the heads, hands, and draperies (except in one instance) was what it was at first.'

Nude studies for the left-hand horseman in the rear, the seated soldier, second from right, and the right leg of Rienzi are reproduced in *The Magazine of Art*, 1891, other studies are Nos. 101–107 below.

PROV: Bought by John Gibbons 1849, £105 (£5 for the frame); Anon. (Mrs. Gibbons) sale Christie's, 27.6.1863 (68) bt. Earl, £168; F. W. Cosens before 1886, sold Christie's 17.5.1890 (107), bt. Clark, £157.10; Thomas Clarke, sold Christie's 29.1.1926 (41) bt. Clarke; Mrs. E. M. Clarke.

EXH: Royal Academy, 1849 (324); Liverpool Academy, 1858 (300); Fine Art Society, 1886 (Not in Cat.); Walker Art Gallery, 1907 (23); Royal Academy, 1951–2, *First Hundred Years of the Royal Academy* (296); Detroit and Philadelphia, 1968, *Romantic Art in Britain, Paintings and Drawings 1760–1860* (215).

REF: *The Athenaeum*, 1849, p. 575; *The Art Journal*, 1849, p. 324, and 1858, p. 309; *Contemporary Review*, 1886, pp. 480, 483; *The Magazine of Art*, 1891, pp. 80 (repr.)–85; *P.R.D. & L.*, pp. 213–4, 216; Hunt, 1905, I pp. 91, 104, 107, 111–115, 134, 142, 165–68, 172, 177–179, 181–183 (repr. fp. 166), II p. 343; 1913, I pp. 74, 78, 79, 81, 83, 93, 98, 100, 115–6, 118, 120, 122, 126–7, II p. 349; Schleinitz, p. 20, pl. 14; Bulwer Lytton, letter to Hunt, n.d. (John Rylands Library, Manchester).

Lent by Mrs. E. M. Clarke.

13 Love at First Sight *(Plate 18)*

Oil on canvas, 9 × 11¼ in. (23 × 28·5 cm.)

A label on the back, dated September 1848, states that this was a study made in Blackheath Park for a picture that the artist intended to paint. The sketching expedition, made with Rossetti, appears to have taken place sometime in August before Hunt settled in his new studio. See No. 108 for sketches for the deer.

PROV: Mrs. Michael Joseph, daughter of the artist, and thence by descent.

EXH: Birmingham, 1947 (32); Bournemouth, 1951 (48); Agnews, 1961, *Victorian Paintings, 1837–1887* (61) repr.; Arts Council, 1962, *Victorian Paintings* (31).

REF: Hunt 1905, I pp. 114, 117 (repr.); 1913, I pp. 80, 82 (repr.).

Lent by Mrs. Elizabeth Burt.

14 Sketch of a Staircase

Oil on card, 11 × 7⅛ in. (28 × 18 cm.)

SIGNED: *W h h* (monogram)

INSCRIBED: *ROCHESTOR* (sic)

Perhaps painted on the day trip made with Rossetti to Rochester Castle in the summer of 1848, before they settled into Hunt's new studio.

PROV: By descent in the artist's family.

REF: *Contemporary Review*, 1886, p. 480; Hunt, 1905, I p. 114; 1913, I p. 80.

Lent by Mrs. Elizabeth Burt.

5 A Converted British Family sheltering a Christian Priest from the Persecution of the Druids (*Plate 24*)

Oil on canvas, 43¾ × 52½ in. (111 × 141 cm)

SIGNED AND DATED: *W. HOLMAN HUNT 1850*

INSCRIBED on the frame: at top, *The time cometh, that whosoever killeth you will think he doeth God service / Their feet are swift to shed blood*; and at the bottom, *For whosoever shall give you a cup of water to drink in my name, because you belong to Christ, verily I say unto you, he shall not lose his reward / I was a stranger and ye took me in*

The theme was originally chosen for the Royal Academy Gold Medal subject for 1849, an 'Act of Mercy', which was to 'include no less than two figures naked.' Hunt states that the regulation size of canvas for this did not allow for the inclusion of the landscape he planned at the right of his design, so this object was given up.

The design was completed by 23 May 1849 (see No. 109); during August and early September the landscape and hut were painted on the Lea Marshes, Essex. It was continued after Hunt's return from Paris in October. His friends sat for some of the figures, including William Michael Rossetti for the head and hands of the principal figure and Elizabeth Siddall for the young girl succouring the priest. In the evening of 22 January 1850, William Rossetti visited Hunt in his new studio at Prospect Place and noted in the Pre-Raphaelite *Journal* that he had made substantial progress with the picture. '... he had done some more figures in the background, the boy listening on the floor, the straw etc. on the roof, with some sparrows in it, and something of the view outside the hut. The figure he is now painting is that of the foremost man pushing at the door. Whilst I was there he went on working upon a stump of a beech-tree which forms one of the supports of the hut, and on which he means to paint a net hanging ...' On 6 March he noted that 'Hunt has just finished the wolf-skin on the foremost savage at the door ... The models who sit to him etc. take the boy on the ground for an unnecessarily ugly girl, and the hindermost savage (his friend Collins) for an old negress (!).' A gypsy sat for the Druid's head and later in March Hunt was searching Battersea Fields for another to sit for a female figure. On 7 April William Rossetti himself sat and recorded that the frame 'with four Bible mottos has arrived. . .' (This appears to be the present frame.)

Hunt records that besides painting each portion while the sun shone he had to 'make notes of tones and lines of shadow to serve me for the days which were only cloud-lit; by night I worked out the beech-post with the net hung on it casting its shadow inside, and to make sure of completing the distant crowd of ancient Britons, I took occasion to use some of my evening visitors as models.' The hair of the child removing the bramble was finished only on the last day before sending-in from a model found by F. G. Stephens.

A little later in a description for Thomas Combe he wrote in the summer of 1851 at Ewell, he stated that the scene was supposed to take place in the first century A.D., the vine and corn were introduced to suggest the 'civilising influence of the divine religion', and the net was intended to suggest Christianity both because it figured thus in the Bible and because the Druids held fish as sacred.

It was hung at the R.A. as a pendant to Millais's picture, *The Carpenter's Shop* (Tate Gallery). The reception of all the Pre-Raphaelite pictures, now that the meaning of *P.R.B.* had leaked out, was markedly derisive: 'Abruptness, singularity, uncouthness, are the counters with which they play for fame . . .' wrote the *Athenaeum* critic. The *Art Journal's* comment on No. 15 was: 'the drawing and manner of the figures show all the objectionable pecularities of the infancy of Art . . .' William Dyce, however, congratulated Hunt on his picture.

The artist worked on a few previously incomplete details on its return from the Academy in August, and it was shortly afterwards bought by Mr. Bennett as a present for his niece's husband, Thomas Combe of Oxford (see No. 202) at Millais's suggestion.

The study for the composition is No. 109 below; a study for the head of the priest (untraced) is reproduced in Hunt, 1905, I p. 195.

PROV: Bt. from the artist by Mr. Bennett for Thomas Combe, c. August 1850, 160 gns.; Combe Bequest to the Ashmolean, 1894.

EXH: Royal Academy, 1850 (553); Fine Art Society, 1886 (5); Walker Art Gallery, 1933, *Liverpool Autumn Exhibition* (52) repr.; Birmingham, 1947 (33); Whitechapel, 1948 (35); Glasgow 1948–9; Royal Academy, 1951–2, *First Hundred Years of the Royal Academy* (287) repr.; Royal Academy, 1968, *Bicentenary Exhibition* (370).

REF: *The Athenaeum*, 1850, p. 590; *The Art Journal*, 1850, p. 176; *P.R.D. & L.*, pp. 219, 249, 264, 269, 271, 273–4, 278; *Contemporary Review*, 1886, pp. 483–4; Hunt, 1905, I pp. 173, 183–4, 193, repr. fp. 194, 199, 200, 207, 231–36; 1913, I pp. 119, 121, 127, 135, 139, 144–46, 162–3, 166; J. G. Millais, I p. 122–3; Ashmolean Museum, *The Combe Bequest*, 1909, annotated copy, p. 9–10, and *Catalogue of Paintings*, 1962, pp. 74–5, No. 210; Royal Academy Council, *Minutes*, 13 Jan., 1849; Hunt, *Some remarks on the subject of the picture*, ms. for Thomas Combe, 1851 (Ashmolean).

Lent by the Visitors of the Ashmolean Museum, Oxford.

16 Mrs. Wilson and her baby daughter

Oil on canvas, 13½ × 17 in. (34·3 × 43 cm.)

Portrait of a sister of the artist and her child, unfinished. A portrait of her dating from 1848 and from the same collection is now in the Institute of Arts, Minneapolis. The present portrait probably dates from the early 1850's. A portrait of another sister, Emily, is No. 193 below.

PROV: Anon. sale Christie's, 15.12.1961 (134), bt. Maas; the present owner.

EXH: Maas Gallery, 1962, *The Pre-Raphaelites and their Contemporaries* (127).

Lent by Lady Antonia Fraser.

17 Claudio and Isabella (*Plate 36*)

Oil on panel, 29⅞ × 16¾ in. (75·8 × 52·5 cm.)

SIGNED, DATED AND INSCRIBED:
W. HOLMAN HUNT 1850 / LONDON

Exhibited at the Royal Academy of 1853 with the following quotation in the catalogue:

'*Claud.*
Ay, but to die, and go we know not where;
'Tis too horrible!
The weariest and most loathed worldly life,
That age, ache, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death
Measure for Measure, act iii, scene 1.'

The subject was designed in 1850 (see No. 112) and the picture was put in hand with financial aid from Augustus Egg, after its commission had been repudiated by another Royal Academician. It was painted on a panel from a 'superannuated coach' which the artist himself prepared (hinge marks and fragments of paint are still visible on its back). During the winter of 1850 he painted an interior in the Lollard's Prison at Lambeth Palace, and relates that 'several important parts beyond the mere interior were done there; the lute I hung up in the little window recess to get the true light upon it, and I made a man stand to adjust the pitch of tone for the figure.' It was laid aside while he worked on his larger pictures and was not brought to a finish until the winter of 1852–3. It follows the final design, No. 113, closely. At the Royal Academy of 1853 it was well hung in the first room (probably under Egg's influence), and an offer of 300 guineas was made for it but Hunt insisted that Egg should take it for the original agreed price of 50 guineas.

The *Athenaeum* critic while accepting the naturalness of pose and reality of expression wished that 'he had effected his object some other way . . . these things, truthful though they be, fail in the one great object – the excitement of a real and heartfelt interest. Claudio is, after all, but a vulgar lout, and Isabella a homely creature who never could have inspired the passion of Angelo. If Mr. Hunt will not give us beauty, at least let him refrain from idealising vulgarity . . .'

In 1856 he sold the copyright to Gambart for £200. In 1879 the artist made some, unstated, repairs to it.

ENGRAVED: W. H. Simmons, published by Gambart, 8 June 1864 (24¾ × 14¼ in.).

PROV: Bt. by Augustus Egg, 1853, 50 gns.; his sale Christie's, 18.5.1863 (147), bt. Agnew, £640.10.; Thomas Ashton; Mrs. Thomas Ashton in 1906; Chantrey purchase for the Tate Gallery, 1919.

EXH: Royal Academy, 1853 (44); Liverpool Academy, 1853 (45), £50 prize; Paris, 1855, *Exposition Universel*; Manchester, 1857, *Art Treasures* (565); German Gallery, 168, New Bond Street, 1861; Manchester, 1874 (34); Manchester, 1878; Fine Art Society, 1886 (6); Manchester, 1887 (21); Guildhall, 1892 (146); Glasgow, 1901 (398); Whitechapel, 1905 (342); Leicester Galleries, 1906 (24); Manchester, 1906 (4); Walker Art Gallery, 1907 (76); Manchester, 1911 (223); Birmingham, 1947 (36); Tate Gallery, 1948 (13); Manchester, 1948 (7).

REF: *The Athenaeum*, 7 May 1853, p. 567, 4 May 1861, p. 603; *Contemporary Review*, 1886, pp. 485–7, 822–3; *P.R.D. & L.*, pp. 278, 289; Hunt, 1905, I pp. 211–5, 228, 327, 338 (repr. fp. 344), II

p. 136; 1913, I pp. 150–2, 159–60; Hunt, letter to F. G. Stephens, 16 August 1879 (Bodleian Library).

Lent by the Trustees of the Tate Gallery.

18 Claudio and Isabella (*Plate 35*)

Oil on panel, 7¾ × 4¾ in. (19·7 × 12 cm.)

Sketch, finished soon after May 1852 before the completion of the large picture, No. 17, and at the same time as the sketch for *Valentine rescuing Sylvia from Proteus* (No. 20). It is close to the final composition and to the second pen sketch, No. 113. The two oil sketches were sold to an 'amateur dealer', Pocock. Hunt mentions in a letter to Combe that he received £55 from him. In *Pre-Raphaelitism* he states that he got £7.10. for this sketch.

PROV: Sold 1852, to Pocock, ?£7.10; Lewis Pocock, sold Foster's, 18.3.1857 (73), bt. Chapman, £115.10; T. E. Plint, sold Christie's, 8.3.1862 (295), bt. Cox, £210: anon. sale Christie's, 6.7.1928 (129), bt. Morse, £105; Sydney Morse, sold Christie's, 26.7.1929 (42), bt. Agnew, £126; Sir Ernest Makins, and thence by descent.

EXH: *Winter Exhibition of Sketches*, December 1852; Birmingham, 1947 (37); I.C.A. 1951, *Ten Decades of British Taste* (10).

REF: *The Athenaeum*, 1852, p. 1365; Hunt, 1905, I pp. 316–18; 1913, I pp. 229, 231; Hunt, letter to Combe, 10 February 1853 (John Rylands Library, Manchester).

Lent by Lord Sherfield.

9 Valentine rescuing Sylvia from Proteus (*Plate 29*)

Oil on canvas, arched top, 38¾ × 52½ in. (98·5 × 133·3 cm.)

SIGNED, DATED AND INSCRIBED:
W. HOLMAN HUNT. 1851. Kent

INSCRIBED on the frame: at left, *Valentine. Now I dare not say / I have one friend alive: thou wouldst disprove me. / Who should be trusted now, when one's right hand / Is pergur'd to the bosom? Proteus, / I am sorry I must never trust thee more, / But count the world a stranger for thy sake.* ; at right, *Proteus. My shame and guilt confound me. / Forgive me, Valentine. If hearty sorrow / Be a sufficient ransom for offence, / I tender't here: I do as truly suffer / As e'er I did commit.*

Illustrating *The Two Gentlemen of Verona*, Act V, scene iv, the moment when Valentine says, 'Ruffian, let go that rude, uncivil touch; Thou friend of an ill fashion!'

The design (No. 116) was one of several executed during the summer of 1850, and the background was begun during the latter part of October and early November in Knole Park, Sevenoaks, where Rossetti and Stephens joined him to paint.

After at last selling the Druid picture to Thomas Combe 'I determined,' the artist recounted in 1886, 'to paint a new picture for the next year's Exhibition, although it was already late in the autumn to begin the background of the design, which I most cared for. But that I felt that, if possible, I should appear with an important work next May, lest the enemy should triumph over our cause, as far as I could represent it . . . A month's pleasant and busy stay enabled us to return to town. Then the work of drawing from models and collecting materials had to be promptly undertaken. Mr. Frith R.A., kindly lent me a suit of armour, which the servant at my lodgings announced as a tin suit of clothes.'

Woolner reported to W. M. Rossetti on 5 November that Hunt was progressing well at Sevenoaks 'painting the ground all covered with the red autumn leaves,' and in a letter to Allingham commenting on all the group at Sevenoaks, added 'Hunt has succeeded in a remarkable manner with his, he has given the effect of a large forest in a small space better than I ever remember to have seen it done before . . .' He was expected back on 14 November and on 2 December W. M. Rossetti noted that he had painted some more of the foreground – 'fungi and dead leaves.' James Lennox Hannay, sat for Valentine in March (see No. 117); James Aspinal, a barrister and journalist, sat for Proteus, and later 'an idler for whose services I had to pay dearly in the end'; and Elizabeth Siddall posed for Sylvia during the spring. The artist designed and made the dresses, hat and embroidery himself.

In notes of a discussion on his methods at a meeting of the Society of Mural Painters in 1907, it was stated that he used Iodine Scarlet in painting the cloak of Julia. In a subsequent letter to them he stated that 'The modelling of this was done with white and some blue in the velvetty receeding folds and with umber and perhaps Cologne Earth in the deepest shadows of the nearest folds. This when dry I varnished with copal unmitigated except for the admixture of rectified turpentine, and when this was quite hard, I worked all over, where necessary, with semi-transparent colours, again using copal, and so left it complete. This was in 1851 and is now a good example of what "locking up" fugitive pigments in varnish may do.'

Ford Madox Brown saw the picture before its departure to the Royal Academy and praised it as 'without fault and beautiful to its minutest detail . . .' At the Academy it was badly placed: it appeared there with Millais's *Woodman's Daughter*, *Marianna* and *Return of the Dove to the Ark*, Charles Collins's *Convent Thoughts*, and Ford Madox Brown's *Chaucer*. On all of them the reviews were abusive, led by *The Times* of 7 May: 'We cannot censure at present as amply or as strongly as we desire to do, that strange disorder of the mind or the eyes which continues to rage with unabated absurdity among a class of juvenile artists who style themselves P.R.B. . . .' Ruskin's letter to *The Times* in their defence, followed, pointing out, in the case of Hunt, that there was little which 'for perfect truth, power and finish could be compared for an instant with the black sleeve of the Julia, or with the velvet on the breast and chain mail of the Valentine . . .' In a later letter he criticised the 'unfortunate type chosen for the face of Sylvia'.

The artist afterwards repainted this head and spent some days during August 1851 repainting parts before sending the picture to Liverpool, where it was awarded the £50 prize. It was sold in November to Francis McCracken, a Belfast shipping Agent, 'who had never seen it, but who was interested from what he had read about it'. In the following January, John Miller of Liverpool also offered to buy it, at a reduced rate.

In 1857 at the Manchester Art Treasures Exhibition, it inspired a humorous poem and caricature by 'Tennyson Longfellow Smith, of Cripplegate Within.', and at its sale in 1887 a controversy arose over the authenticity of the swords which appear in it (see No. 118).

Preliminary drawings are Nos. 115–118 below.

PROV: Bt. by Francis McCracken, November, 1851 (150 or 200 gns., including a picture by Danby valued at £60); his sale Christie's, 17.6.1854 (97), bt. in; ? sold to White (dealer); Thomas Fairbairn by 1855, sold Christie's, 7.5.1887 (142), bt. Birmingham, £1050.

EXH: Royal Academy, 1851 (594); Liverpool Academy, 1851 (32), £50 prize; Manchester Royal Institution, 1855 (115); Manchester, 1857, *Art Treasures* (115); *International* 1862 (728); Fine Art Society, 1886 (16); Guildhall, 1890 (24), and 1897 (136); Birmingham, 1891 (170); Leicester Galleries, 1906 (31); Manchester, 1906 (2); Walker Art Gallery, 1907 (1); Manchester, 1911 (226); Tate Gallery, 1911–12 (13); Brussels, 1929 (92); Royal Academy, 1934, *British Art* (562); Birmingham, 1947 (34); Walker Art Gallery, 1960, *150th Anniversary of the Liverpool Academy* (60), repr.; Nottingham, 1961, *Shakespeare in Art* (65); Arts Council, 1964, *Shakespeare in Art* (58), repr.; Herron Museum, Indianapolis, 1965, *The Romantic Era;* Lyons, 1966, *Peintures et Aquarelles Anglaises* 1700–1900 (68).

REF: *The Times*, May 13 and 31, 1851; *P.R.D. & L.*, pp. 295–6, 278–9, 282, 287, 295–6, 297; *Ruskin*, XI pp. xlviii, 217, XIV p. 226; *Contemporary Review*, 1886, pp. 487–8, 747–49; Hunt, 1905, I pp. 236–8, 246–51, 254–56 (repr.), 280–82, II pp. 344–49; 1913, I pp. 168–9, 174–78, 177 (repr.), 182–3, 200–1, II pp. 3 n., 388–91; J. G. Millais, I p. 142; *Papers for the Society of Mural Decorators*, 2nd Vol. 1907–24, ed. J. D. Carter, 1925, pp. 5–6; Amy Woolner, *Thomas Woolner, his Life in Letters*, 1917, p. 9; Birmingham Art Gallery, *Catalogue of Paintings*, 1960, p. 78 (953'87); *Apollo*, Dec. 1962, p. 750, fig. 1; M. Bennett, *The Pre-Raphaelites and the Liverpool Prize, A Check-list of Pre-Raphaelite Pictures Exhibited at Liverpool 1846-67*, in *The Burlington Magazine*, November, 1963, pp. 486, 491; R. Ormond, *The Pre-Raphaelites and Their Circle*, Birmingham Art Gallery, 1965, repr.; *Apollo*, Nov. 1967, p. 387, April 1968, p. 246; John A. MacBride, Secretary, Liverpool Academy, letter to Hunt, 3 November 1851; John Miller, letter to Hunt, 24 January 1852 (both John Rylands Library, Manchester).

Lent by the City Museum and Art Gallery, Birmingham.

20 Valentine rescuing Sylvia from Proteus

Oil on board, 10 × 13¼ in. (25·5 × 33·5 cm.)

SIGNED AND DATED: *W. HOLMAN HUNT 1851*

Sketch for No. 19 later completed, soon after May 1852, along with No. 18, and sold to an 'Amateur dealer'. It is close to the final picture except for the figure of Julia at the left, who leans back more sharply and is seen in profile, as in the studies, Nos. 115 and 116.

PROV: Sold 1852, 30 gns. to Pocock; Lewis Pocock, sold Foster's, 13.3.1857 (74) bt. —, £118.13.; T. E. Plint, sold Christie's, 8.3.1862 (324), bt. Agnew, £221.10.; Sir John Pender, sold Christie's, 29.5.1897 (45), bt. Agnew, £283.10.; Lord Lawrence of Kingsgate, sold Christie's, 15.3.1935 (117), bt. Mitchell, £99.15.; Mrs. Crabtree, sold Christie's, 3.4.1936 (46), bt. Mitchell, £81.18.; Miss Ethel Floersheim, sold Christie's, 23.6.1950 (159), bt. Joseph; Mrs. Michael Joseph, and thence by descent.

EXH: *Winter Exhibition of Sketches*, December 1852; Glasgow, 1907 (8); Bournemouth, 1951 (38).

REF: *The Athenaeum*, 1852, p. 1365; Hunt, 1905, I pp. 316–8; 1913, I pp. 229, 231.

Lent by Mrs. Elizabeth Burt.

New College Cloisters, 1852 (*Plate 32*)

Oil on panel, 14 × 9 5/16 in. (35·5 × 23·6 cm.)

SIGNED, DATED AND INSCRIBED: *W h h Oxford/1852* (initials in monogram)

Portrait of the Reverend John David Jenkins (1828–1876), who became a Fellow of Jesus College, Oxford, in 1849, Canon of Maritzburg, where he went in 1853, Dean of Jesus, 1865, and Bursar. On the back of No. 21 are two inscriptions: *1. This portrait of J. David Jenkins was painted by Holman Hunt in 1852 for me. Jenkins went to Natal in the following year and became Canon of Maritzburg. He returned in . . .; 2. Portrait of the Reverend Jenkins painted for Reverend A. Hackman, June, 1852, by W. H. Hunt, Copal varnish, zinc white.* Hackman was Chaplain of Christ Church and Sub-Librarian of the Bodleian. Hunt stayed with the Combes for Commemoration in the summer of 1852, and was then, as he wrote, 'at the very centre of the then High Church party in Oxford.' Writing to Combe in 1876 he noted that 'I never knew a man more pure in mind and deed than Canon Jenkins. It was a boon to have known him . . .'

Sketches of Jenkins by Millais and Collins are in the *Combe Sketch Book*, in the Ashmolean Museum. A study for this portrait is No. 121 below.

PROV: Rev. A. Hackman; Jesus College.

EXH: Royal Academy, 1853 (554); Fine Art Society, 1886 (2); Walker Art Gallery, 1907 (52); Glasgow, 1907 (14); Birmingham, 1947 (35); Whitechapel, 1948 (36); I.C.A., 1951, *Ten Decades of British Taste* (38); Goldsmiths Hall, 1953, *Oxford Treasures* (393); Royal Academy, 1956, *British Portraits* (432); Sheffield, 1968, *Victorian Paintings* (130).

REF: Hunt, 1905, I pp. 323, 338, II p. 378 (repr.); 1913, I p. 228(repr.), 236–7; Lane Poole, *Oxford Portraits*, III, 1925, p. 205(repr.); J. Woodward, in *Connoisseur Guide to the Victorian Period*, 1958, p. 56; Hunt, letter to Thomas Combe, 19 December 1876 (John Rylands Library, Manchester).

Lent by the Principal and Fellows of Jesus College, Oxford.

22 **The Hireling Shepherd** (*Plate 37*)

Oil on canvas, 30⅛ × 43⅛ in. (76·4 × 109·5 cm.)

SIGNED, DATED AND INSCRIBED: *Holman Hunt 1851. Ewell* (date and place may be later additions).

Exhibited at the Royal Academy of 1852 with the following quotation in the catalogue from the catch of Edgar in *King Lear*, Act III, scene vi.:

> 'Sleepest or wakest though, jolly shepherd?
> Thy sheep be in the corn;
> And for one blast of thy minikin mouth,
> Thy sheep shall take no harm.'

The artist explained his intentions at the time of its purchase by Manchester in 1897; 'Shakespeare's song represents a shepherd who is neglecting his real duty of guarding the sheep . . . He was the type of muddle-headed pastors, who, instead of performing their services to the flock – which is in constant peril – discuss vain questions of no value to any human soul . . . I did not wish to force the moral, and I never explained it till now. For its meaning was only in reserve for those who might be led to work it out. My first object as an artist was to paint, not Dresden china *bergers*, but a real shepherd, and a real shepherdess, and a landscape in full sunlight, with all the colour of luscious summer, without the faintest fear of the precedents of any landscape painters who had rendered Nature before.'

The landscape background was begun in the summer of 1851 in the fields between Kingston and Ewell in Surrey, where Hunt stayed, together with Millais, on and off from late June until early November, painting this picture and *The Light of the World* (No. 24). He notes especially that for their work here they used white porcelain palettes to ensure clear, pure colour, and developed the use of 'wet white' for the flower blossom, and later, draperies, and flesh. The canvas was stored near his painting ground at first and brought back to the house when only two or three sheep remained to be painted in the landscape, at the beginning of November. There Millais recorded in his diary, published by his son, that on 4 November Hunt was 'painting obstinate sheep within call'; that he continued working on it after beginning *The Light of the World* on the 7th; sheep continued to occupy him during the rest of November, and on 3 December, a wet day, Millais noted that Hunt 'painted indoors, and from the window worked at some sheep driven opposite.' They both returned to town on 6 December.

In London Hunt continued it concurrently with night work on *The Light of the World*. The model for the girl was Emma Watkins, a field-hand on the estate of Sir George Glynn at Ewell; she was nicknamed 'the Coptic' by Rossetti. She stayed in London from some time in December 1851 until the spring of 1852, while Hunt painted her. After its exhibition, Hunt was not satisfied with the head and wrote to F. G. Stephens from Fairlight in the summer of 1852 to advise him on 'the Coptic's' head, being afraid 'lest it should be a failure after all.' On his return to town in December, he noted in a letter to Edward Lear that he had 'obtained the Coptic, and have finished her head which is generally satisfactory.' The identity of the shepherd is not known; a portrait head for him, dated 1852, is No. 124 below, with other studies.

It was the artist's first picture to be hung on the line at the Academy. Mixed reviews greeted it, which chiefly dwelt on its extreme realism. William Rossetti, perhaps with fore-knowledge of its moral content commented: '. . . It is evident from Mr. Hunt's title that the seemingly unimportant incident of the old song has been treated not merely as a casual episode of shepherd life, but with a view to its moral suggestiveness . . .' Turning to the colour, he added: 'The healthy-blooded rusticity of the figures . . . and the broad open-air sunlight effect has been kept undeviatingly in view. This is the explanation of the almost crimson redness of the faces . . .' *The Athenaeum* critic made no reference to its symbolism and considered that Hunt carried 'anti-eclecticism to the absurd. Like Swift, he revels in the repulsive. These rustics are of the coarsest breed, ill-favoured, ill fed, ill wanted . . . Their faces, burning with a plethora of health, and a trifle too flushed and rubicund, suggest their over-attention to the beer or cider keg . . . The youth holds a death's head moth up to his sweetheart, and presses on while she draws back, half scared, half amused. The faces and arms are stippled with miniature care, and touched as if both had fed on madder, or been busy with raspberries . . . and would be none the worse for a course of brimstone. Downright literal truth is followed out in every accessory . . . summerheat pervades the atmosphere . . . and purple clouds cast purple shadows . . . The romp and rubicundity of this pair contrast with the pallor and pathos of Mr. Millais' picture [*The Huguenot*].' To *Punch* the background was one of the three important landscapes in the exhibition.

It was sold to W. J. Broderip (1789–1869), lawyer and naturalist, whom Hunt met in July 1852 through Charles Maud, who himself commissioned a repetition of the sheep which Hunt carried out that summer as an entirely independent picture (*Strayed Sheep*: Tate Gallery). On 24 July Daniel Maclise (1806–1870), wrote a congratulatory letter to Broderip on his acquisition: '. . . Sir E. L. Stanfield and myself have been down in the heart of Kent for a few days, and . . . as we traversed sunny meadows, and shady places, and looked upon the flocks under the very effect the artist had so well observed and portrayed, in yellow sunlight and blue shadows derived from the sky, frequent allusion was made to the picture—

For truth with novelty of effect, I consider the work the most interesting in the exhibition of the year '52.'

PROV: Bt. from the artist by W. J. Broderip, about July 1852, 300 gns, in instalments; his sale, Christie's, 11.6.1859 (121) bt. —; C. T. Maud, sold Christie's, 15.6.1861 (87), bt. Pilgrim, £605; James Leathart by 1865, and bt. from his executors by Manchester Corporation, 1896.

EXH: Royal Academy, 1852 (592); Manchester, 1857, *Art Treasures* (*Modern Masters*: 424); Liverpool Academy, 1864 (40); Birmingham, Society of Artists, 1865 (45); Fine Art Society, 1886 (7); Goupil Galleries, 1896, *A Pre-Raphaelite Collection* (Leathart) (28); Walker Art Gallery, 1896, *Liverpool Autumn Exhibition* (969); Harrogate, 1899; Bradford, 1903; Leicester Galleries, 1906 (9); Manchester, 1906 (3); Walker Art Gallery, 1907 (35); Manchester, 1911 (228); Grafton Galleries, 1911 *A Century of Art, 1810–1910*; Tate Gallery, 1913 (5); Wembley, 1925; Brussels, 1929 (91); Royal Academy, 1934, *British Art* (555) repr.; Tate Gallery, 1948 (10); Manchester, 1948 (8);

Royal Academy, 1951–2, *First Hundred Years* (290); Arts Council, 1955 (26); Tate Gallery, 1957 (loan); Nottingham, 1959, *Victorian Painting* (27); Moscow, Leningrad, 1960, *British Painting, 1700–1960* (81); Royal Academy, 1962, *Primitives to Picasso* (201); New York, Huntingdon Hartford Gallery, 1964, *The Pre-Raphaelites* (not in cat.); Newcastle, 1968, *Paintings from the Leathart Collection* (5); Royal Academy, 1968–9, *Bicentenary Exhibition* (380).

REF: *The Athenaeum*, 22 May 1852, p. 58; *Punch*, XXIII, 26 June 1852, p. 7; W. M. Rossetti, *Fine Art, Chiefly Contemporary*, 1867, pp. 234–6; *Contemporary Review*, 1886, pp. 748–50; J. G. Millais, I pp. 116, 119, 123, 124, 128–32, 142, ; Hunt, 1905, I pp. 262–3, 269, 275–7, 302, 305, 309, 316, 321–2, 353–4; 1913, I pp. 187–91, 197–8, 200–203, 222, 229, 232–236; Manchester Catalogue of the Hunt Exhibition, 1906, p. 3; J. E. Phythian, *Handbook to the Permanent Collection to the Manchester City Art Gallery*, 1910, pp. 59–60, No. 200, repr. fp. 49; Ironside and Gere, p. 28, pls. 25–6; A. N. L. Mundy, *Letters of British Artists of the 18th and 19th Centuries*, in *The Connoisseur*, CXXII, December 1948, pp. 99–100, quoting Maclise's letter to Broderip; Manchester Picture Book, *Pre-Raphaelite Paintings*, 1952, pl. 8; W. J. Broderip, letter to Hunt, 27 July 1852 (John Rylands Library, Manchester); Hunt, letters to J. E. Phythian, 21 January 1897, and 28 August 1906 (Manchester City Art Gallery).

Lent by the City of Manchester Art Galleries.

23 The Hireling Shepherd (*Plate 39*)

Oil on panel, 12½ × 18½ in. (31·7 × 47 cm.)

SIGNED AND DATED: *W h h / 1851–61* (initials in monogram)

A sketch for No. 22, later elaborated into a finished picture. Early in 1853 Hunt mentioned in a letter to Combe that he was awaiting sunny weather to give 'an opportunity for perfecting the original sketch': in July he was working at Ewell, possibly on this picture, in a shower of rain, from a lamb held by a youth. It was still unfinished at the end of that year and was not completed until circa 1859–61, when he painted landscape in Godstow meadows near Oxford. Boyce notes in his diary in August 1862 while staying at Godstow that a 'Miss Lipscomb told me that Holman Hunt had rather recently been staying at Wolverscot [*sic*] Paper Mill (the miller being a friend of his) and painting upon his Hireling Shepherd in an orchard there . . . inside the ruins of the nunnery, and also by the side of the stream at the back of the house.' Hunt also made a trip to Ewell in March 1861 for some unspecified purpose, which may have been connected with the same work.

No. 23 differs from the large picture in several details: in particular the shepherd wears a hat and an embroidered smock with no scarf draped over it; other details of his dress also differ and the keg at his belt is inscribed 'At Ye syne of ye Dog and Shadow'; the lamb on the girl's lap is in a different position, and a dog is introduced at the left.

PROV: J. Stewart Hodgson, sold Christie's, 3.6.1893 (19), bt. Agnew, £404.15.; Sir William Agnew, Bt.; Mrs. P. L. Agnew, sold Sotheby's, 4.12.1957 (101), bt. Agnew, £2200; Sir Ernest Makins, and thence by descent.

EXH: Manchester, 1906 (9) repr.; Walker Art Gallery, 1907 (63), repr.; Birmingham, 1947 (43); Agnew, 1961, *Victorian Paintings, 1837–1887* (62); Sheffield, 1968, *Victorian Painting* (38).

REF: Hunt, 1905, I repr. fp. 302; II pp. 181, 184; 1913, I p. 230(repr.); II pp. 123, 140, 142; Sacheverell Sitwell, *Narrative Paintings*, 1937, p. 77; G. P. Boyce, Diary for 18 April 1862, in O.W.S. Club *Annual Volume*, 1941, p. 42; Hunt, letter to Combe, 10 February 1853, to Lear 22 July 1853, and 11 March 1861 (John Rylands Library); Hunt, letter to F. G. Stephens, 16 December 1853 (Bodleian Library); information on Emma Watkins from Diana Holman Hunt, 16 December, 1968.

Lent by Lord Sherfield.

24 The Light of the World (*Plate 41*)

Oil on canvas over panel, arched top, 49⅜ × 23½ in. (125·5 × 59·8 cm.)

SIGNED AND DATED: *W h h 1853* (initials in monogram)

INSCRIBED, on canvas, behind frame: *Non me praetermisso Domine.*

Illustrating the text, which is inscribed on the frame: 'Behold, I stand at the door, and knock; if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me.' *Revelations*, iii, 20.

The picture was designed during the autumn of 1851 at Worcester Park Farm. Hunt at this time, showed a drawing to Millais (probably that reproduced in *Pre-Raphaelitism*, 1905, I p. 291: untraced) which is substantially identical to the final composition. He chose a night scene to 'accentuate the point of its meaning'; the lantern, to suggest the 'Bearer of the light within', and a door choked up with weeds to show that it had not been opened for a long time. A further slight sketch (repr. 1913 edition, I p. 208: untraced) suggests that he was also considering it as part of a triptych with this subject as the right hand compartment.

Millais noted in his diary, published by J. G. Millais, that a new canvas arrived on 7 November and Hunt started the picture that night, 'During the day, Hunt had a straw hut similar to mine built, to paint a moonlight background to the fresh canvas. Twelve o'clock. Have this moment left him in it, cheerfully working by a lantern from some contorted apple tree trunks, washed with the phosphor light of a perfect moon . . .' Later Hunt used a candle, as less dazzling to paint by. Hunt states that on one night, Millais held the lantern for the figure so that he might judge of the effect of the light shining from below, and he 'drew out the figure on the canvas and settled the place of the accessories.' In the neighbourhood he came upon a disused hut with its door overgrown with ivy, etc. He continued to work on the background, in the orchard of Worcester Park Farm, almost nightly, until their return to London on 6 December, making necessary corrections each day following. As late as 22 November, Millais was thinking of painting a pendant to it, but was dissuaded by Hunt. Apparently the Combes, the subsequent purchasers, saw it at this time, though there is no mention of their visit in Millais's published diary.

It was continued at Chelsea at the time of the full moon in the winter and spring of 1851–2, again at intervals during the winter of 1852–3, and in the following summer of 1853.

On Hunt's return to town in 1851, Christina Rossetti posed for the head of Christ and later Elizabeth Siddal also sat; Hunt also made a plaster model for it. He designed the lantern (repr. Hunt, 1905, I p. 308: untraced), and he records (1886) that in his studio at Chelsea he 'had made up an imitation door with adjuncts, and had placed a lay-figure for the drapery, with the lantern to shine upon it duly; in the day I could screen out the sun, and at night I removed the blinds to let in the moon . . . I would sit at my work from eight or nine p.m. till four a.m., and this I continued until the moon no longer suited.'

Elizabeth Sidall told him of a small print then on the market illustrating the same theme of 'Behold, I stand at the door and knock,' but Hunt, who had feared anticipation of his idea, on seeing it in the print shop found only general similarities: '. . . the only resemblance was in the fact that the Saviour was standing and knocking at a door,' he wrote in *Pre-Raphaelitism*, 'In truth all the accessories which had given so much value in my eyes to the subject did not exist at all, but had been transplanted from my picture to the Overbeckian design by the imagination of the lady.' This print has not since been traced, but some criticism of plagiarism was levelled against Hunt at a later date.

In February, 1853, he wrote to Combe: 'my night picture I am absorbed in every hour of the day. It interests me and at the same time perplexes me so much, that I think of nothing else:– the difficulties attending it are tremendous – the oil lamp belonging to the lantern does not give light enough so I have gas fittings made, which go admirably, *only* the lantern becomes red hot . . . then I take to camphor . . . but this after much trouble in adjusting the lamp to the lantern, either smokes so much as to make the room unbearable . . . or goes out entirely . . . the aforesaid dress too is a troublesome entity – I design to have a thick white linen one of simple construction, but how to get the desired material? I go into a dozen linen drapers . . . relate my difficulty to all lady friends . . . take my mother into consultation . . . and I at the same movement discover the *table cloth* to be the article I have been in search of for so long a time . . . I get it home – throw it over the lay figure – walk round it with open scissors for two days, but finally resolve to call in the Tailor – so I consult authorities, make drawings, send a summons for this worthy, examine him, caution him, direct him, and end by delivering it timorously into his hands: he is confident and assuring – It cometh back in a few days, when lo! it is a tail coat prolonged to the ground . . .' In August he wrote again that he has 'throughout worked at this picture with the hope that it might find its resting place at Oxford, and now that I look to having this feeling gratified, I regard my task as a sacred privilege with all opportunities and encouragement provided for its accomplishment. . . .' Combe purchased it for 400 gns. The copyright Hunt sold to Gambart in 1856/7 for £200.

It was seen by Thomas Carlyle when finished, and he, according to Hunt, thought it a 'mere papistical phantasy' and a 'poor mistaken presentation of the noblest, the brotherliest, and the most heroic-minded Being that ever walked God's earth . . .', adding, in a long tirade, 'The picture I was looking at just now [*The Awakening Conscience*, No 27], of the shallow, idle fool and his wretched victim had to do with reality; this is empty make-believe, mere pretended fancy, to do the like of which is the worst of occupations for a man to take to.'

It was sent to the Royal Academy of 1854 with *The Awakening Conscience*, and neither were well received. The *Athenaeum* critic thought it 'a most eccentric and mysterious picture,' commenting that 'The face of this wild fantasy, though earnest and religious, is not that of the Saviour. It expresses such a strange mingling of disgust, fear, and imbecility, that we turn from it to relieve the sight. The manipulation, though morbidly delicate and laboured, is not so massive as the mute passion displayed in the general feeling and detail demands. Altogether, this picture is a failure.' In answer to the general adverse criticism, Ruskin, who had watched its progress and suggested to Hunt the title of 'the Watchman', wrote to *The Times* (5 May, 1854), in its defence. He noted that 'few stopped to look at it, and those who did almost invariably with contemptuous expression, founded on what appeared to them the absurdity of representing the Saviour with a lantern in His hand . . .' He goes on to interpret it in detail: 'Mr. Hunt has never explained his work to me. I give what appears to me its palpable interpretation . . . On the left-hand side of the picture is seen this door of the human soul. It is fast barred, its bars and nails are rusty; it is knitted and bound to its stanchions by creeping tendrils of ivy, showing that it has never been opened. A bat hovers above it; its threshold is overgrown with brambles, nettles, and fruitless corn, – the wild grass, "whereof the mower filleth not his hands, nor he that bindeth sheaves his bosom". Christ approaches in the night-time – Christ in His everlasting offices of prophet, priest, and king. He wears the white robe, representing the power of the Spirit upon Him; the jewelled robe and breastplate, representing the sacerdotal investiture; the rayed crown of gold interwoven with the crown of thorns – not dead thorns, but now bearing soft leaves for the healing of the nations. Now when Christ enters a human heart, He bears with him a twofold light. First, the light of conscience, which displays past sin; and afterwards the light of peace, the hope of salvation. The lantern carried in Christ's left hand is this light of conscience. Its fire is red and fierce; it falls only on the closed door, on the weeds which encumber it, and on an apple shaken from one of the trees of the orchard, thus marking that the entire awakening of the conscience is not merely to committed, but to hereditary, guilt. This light is suspended by a chain, wrapped about the wrist of the figure, showing that the light which reveals sin appears to the sinner also to chain the hand of Christ. The light which proceeds from the head of the figure, on the contrary, is that of the hope of salvation; it springs from the crown of thorns, and though itself sad, subdued, and full of softness, is yet so powerful that it entirely melts with the glow of it the forms of the leaves and boughs, which it crosses, showing that every earthly object must be hidden by the light, where its sphere extends.

I believe there are very few persons on whom the picture thus justly understood will not produce a deep impression. For my own part, I think it one of the very noblest works of sacred art ever produced in this or any other age . . .'

A discussion on the iconographical problems in No. 24 came in a letter from Dr. Waagen to *The Times* of 13 July, 1854. After deploring the English Pre-Raphaelites continuing a course which their foreign brethren of an earlier generation had been crippled by, and had hastened to quit, he went on: 'In the first place, it may be doubted whether the passage in the Apocalypse, referred to, be literally adapted for pictorial treatment; but setting this aside, the great question is the mode of treatment itself, and here we are at once met by the fact that the painter has voluntarily – but most unfortunately, sought to combine both those conceptions of the Saviour which the feeling of religious art, at the period of its widest prevalence and highest development, always kept strictly distinct. Our Lord, when represented as a single figure was either conceived as the man dying for all men – the *Ecce Homo* – with the crown of thorns; or as the glorified Lord of the World in regal majesty . . . As a man, therefore, knocking by night at an actual door, the artist has rightly given him the crown of thorns; but the superaddition of the regal crown and mantle, which depicts him as King of All, is totally at variance with the rest of the composition. Another contradiction is still more striking: while the hardly painted golden glory belongs altogether to the idealistic and conventional tendency and time of art, the effect of light from the lantern is rendered with all that skilful reality with which the knowledge of the present day represents such effects. Thus we see two distinct conceptions of the same Person, two widely separate periods, and two utterly opposite tendencies of art, arbitrarily united in the same picture. Another fault, the smallness of the head in proportion to the figure, is probably attributable to that ambition to imitate the early masters, even in their defects, which might have been better employed in observing the natural artistic bounds within which their conceptions are restrained . . .'

In 1873, No. 24 was presented by Mrs. Combe to Keble College, and hung in the Library, as plans for the Chapel had gone too far to incorporate it. In 1886, it was repaired by Hunt after damage, the result of hanging over hot water pipes. In 1894, it was transferred to a new side chapel, specially built for it with a bequest from Mrs. Combe, but the artist, thinking it unappreciated and out of range of the public, began a life-size version, using the small version, No. 25, as model. He states that he had this idea, both before and after Mrs. Combe's death (1893), but it may not have been begun until 1900, the second date inscribed on the canvas (93 × 51 in. signed and dated: 1851–1900.) Because of Hunt's failing eyesight it was, according to Gissing, completed by Edward Hughes (1851–1914), and was exhibited in 1904 at the Fine Art Society. It differs from the earlier versions, notably in the entirely different head of Christ and the frontality of the pose. Hunt published the correspondence in *The Times* resulting from his statements in the catalogue about Keble College's management of the original. The replica was exhibited through the Commonwealth and then placed in St. Paul's. It is, in the present century, probably more widely known than the original, through reproductions.

STUDIES: Three studies, noted above, are recorded:

1. Sketch on an envelope, postmarked Belfast 1851 (? from McCracken); pen and ink, 4¾ × 2¾ in. Mrs. Holman Hunt, 1923; H. Holman Hunt, anon. Christie's, 3.8.1945 (128) bt. Nicholson: untraced.
2. Study for the whole composition, pen and ink: 9⅞ × 13½ in. ? Mrs. Joseph, 1947, untraced.
3. Design for the lantern, pencil, 9¼ × 13½ in. Mrs. Holman Hunt in 1923: untraced.

ENGRAVED: W. H. Simmons, published by Gambart, 11 August, 1858. 12½ × 25¼ in.

PROV: Bt. by Thomas Combe, 1853, 400 gns.; presented by Mrs. Combe to Keble College, 1873.

EXH: Royal Academy, 1854 (508); Liverpool Academy, 1854 (62); Paris, 1855; French Gallery, 1858; *International*, 1862 (580); this or No. 25, 16, Hanover St. Gallery, 1865; Fine Art Society, 1886 (12); Walker Art Gallery, 1907 (69); Birmingham, 1947 (41); Manchester, 1948 (9); Nottingham, 1959, *Victorian Painting* (28); Arts Council 1964, *Ruskin and his Circle* (236); Royal Academy, 1968–9, *Bicentenary Exhibition* (371).

REF: *The Athenaeum*, 6 May 1854, p. 561, 22 April 1865, p. 558; *The Art Journal*, 1858, p. 287; *Contemporary Review*, 1886, pp. 749, 824–8; *W. Bell Scott*, Vol. I pp. 309–313; J. G. Millais, I pp. 131–3, 135, 137, 142; Edwin Arnold, *The Light of the World, or the Great Consummation*, 1893, repr. frontis.; *Hunt*, 1905, I pp. 289, 291–3, 295–6, 300–2, 305, 307–9, 327, 338, 346, 404–6, 415–18, II pp. 95–96, 336–43, 378, 410–17; 1913, I pp. 211, 216–7, 222–3, 246–7, 254–7, 259–64, 294, 300; *Ruskin*, XII pp. 328–32; Edward Clodd, *Memories*, 1916, pp. 197–8; Mark Roskill, *Holman Hunt's differing versions of the Light of the World*, in *Victorian Studies*, VI No. 3, March 1963, pp. 231 ff. (repr. of all three versions); Hunt, letters to Combe, 16 April and 22 August, 1853, and to Edward Lear, 16 April 1853, and undated, 1853. (John Rylands Library, Manchester.)

Lent by the Warden and Fellows of Keble College, Oxford.

25 The Light of the World

Oil on canvas, arched top, 19⅝ × 10¼ in. (50 × 26·1 cm.)

SIGNED: *W h h* (monogram)

The original sketch for No. 24; according to the 1906–7 catalogues which were based on information from the artist, it was used for the 'gradual development of the idea'. It was, however, 'little advanced' when Hunt took it up again in 1856, and completed it at Oxford from the finished picture, No. 24. He may also have been working on it in June, 1857, when he wrote to Lear from Oxford that their meeting at Manchester depended 'upon the completion of a sketch which I am slaving at here and which with my necessity for time, I must not leave unfinished.' It shows a few slight differences in some of the details, in particular, the expression of the face. According to Stephens (*Athenaeum*, 1865, loc. cit.), it was intended to represent a somewhat later period of the morning than No. 24, involving greater clarity and sharpness of effect.

Hunt sent it as one of the Pre-Raphaelite contributions to the American touring exhibition in the autumn and winter of 1857–8, when it was sold at Boston. It was back in England by 1863, when Gambart was preparing to publish a small engraving from it.

ENGRAVED: W. Ridgway, published by Gambart, 30 January, 1865, 6 × 12 in.

PROV: Sold at Boston Exhibition, 1858, 300 gns.; John Knowles, sold Christie's, 7.4.1865 (169), bt. Gambart, £472.10.; Moore, McQueen and Co., sold Christie's, 27.4.1866 (174), bt. Colnaghi, £467.5.; Colnaghi, sold Christie's, 16.5.1867 (981), bt. in; William Graham, sold Christie's, 2.4.1886 (81), bt. Agnew, £787.10; Dowager Lady Tweedmouth, before 1906; bt. from Knoedler by Manchester, 1912.

EXH: U.S.A., 1857–8, *American Exhibition of British Art*, New York (89), Philadelphia (29), Boston (?); Leicester Galleries, 1906 (18); Manchester, 1906 (18a); Walker Art Gallery, 1907 (54); Toronto, National Gallery of Canada, 1935 *Canadian National Exhibition*; Manchester, 1948 (10).

REF: *The Athenaeum*, 1864, p. 93, 1865, pp. 353–4; *Contemporary Review*, 1886, p. 831; Hunt, 1905, II pp. 116, 129; 1913, II pp. 88, 99; Gissing, pp. 204, 234, 236, 239; Mark Roskill, *loc. cit.*; Hunt, letter to Lear, 6 June 1857, and letter to Combe, 15 February 1863. (John Rylands Library, Manchester.)

Lent by the City of Manchester Art Galleries.

26 View on the Thames

Oil on panel, 5¾ × 7¾ in. (14·6 × 19·7 cm.)

DATED, verso: *1853*

Painted during 1853 from a window at Cheyne Walk, Chelsea while the artist was painting at night on *The Light of the World*.

PROV: Given by the artist to John Everett Millais; his sale, Christie's, 2.7.1898 (8) bt. C. Fairfax Murray, who presented it to the Fitzwilliam Museum, 1917.

Lent by the Fitzwilliam Museum, Cambridge.

27 The Awakening Conscience (*Plate 40*)

Oil on canvas, arched top, 29¼ × 21⅝ in. (74 · 3 × 55 cm.)

SIGNED AND DATED: *W h h LON 1853* (initials in monogram)

INSCRIBED ON THE FRAME: *As he that taketh away a garment in cold weather, / so is he that singeth songs to a heavy heart.*

Exhibited at the Royal Academy of 1854 with the following quotations in the catalogue:

> 'As of the green leaves on a thick tree, some fall and some grow; so is the generation of flesh and blood.'—Ecclesiastes, xiv, 18.
>
> 'Strengthen ye the feeble hands, and confirm ye the tottering knees; say ye to the faint hearted: Be ye strong; fear ye not; behold your God.'—Isaiah—Bishop Lowth's Translation.

Hunt states that he was considering a material counterpart of the subject, while working on *The Light of the World*. The date of this project is revised from 1851 in the 1905 edition of *Pre-Raphaelitism* to 1853 in the 1913 edition. It would seem that after the exhibition of *The Awakening Conscience* in 1854, Rossetti claimed priority in the type of modern moral subject in which Hunt had here forestalled him. Rossetti's own first design for *Found* (an outcast country girl discovered in the city by her former lover), is dated 1853 (British Museum), but a study for a head in it is dated 1851 (Mrs. Angeli); the picture itself was only started in 1854 (Wilmington). Hunt, in his autobiography, refutes Rossetti's claim at length and counter-claims that the type of theme was the subject of general discussion amongst the circle. The change of date of the projection of *The Awakening Conscience* to 1853, seems, however, at least to admit the later beginning of Hunt's own subject.

When considering his subject Hunt was touched by the description of Peggotty's search after the outcast Emily in *David Copperfield* (first published in 1849–50). He visited the resorts of 'fallen girls' to find a suitable locality for a subject to be based broadly on this theme, but while considering the difficulty of portraying it he came upon the text in Proverbs: *As he that taketh away a garment in cold weather, so is he that singeth songs to a heavy heart.* 'These words', he wrote, 'expressing the unintended stirring up of the deeps of pure affection by the idle sing-song of an empty mind, led me to see how the companion of the girl's fall might himself be the unconscious utterer of a divine message. In scribbles I arranged the two figures to present the woman recalling the memory of her childish home, and breaking away from her gilded cage with a startled holy resolve, while her shallow companion still sings on, ignorantly intensifying her repentant purpose.'

He showed his rough design to Augustus Egg, amongst others, and Egg pursuaded Thomas Fairbairn to commission the picture. No sketches have come to light. The painting was begun at some time in the autumn of 1853 and finished just before Hunt's departure for the Near East on 16 January 1854. He had delayed leaving whilst waiting for a last bright day to complete it. The model for the woman was apparently Annie Miller (see Doughty, *loc. cit.*).

Details in the picture include: a copy of the music of *Oft in the Stilly Night* on the piano, and of Edgar Lear's music to Tennyson's *Tears, Idle Tears*, thrown on the floor, with the tangled wools of embroidery: on the table is an example of the moulded papier maché bindings of the day (which Ruari McLean identifies as Noel Humphrey's *The Origin and Progress of the Art of Writing*, first published in 1853); under the table a cat torments a bird. Hunt made it clear in a pamphlet of c. 1865 that the wall design was, indeed, an allegory: 'The corn and vine are left unguarded by the slumbering cupid watchers and the fruit is left to be preyed upon by thievish birds.' 'The parallelism', he adds, 'it was hoped, might lead the spectator's mind to reflections beyond those suggested by the incidents connected with the scene portrayed . . .' The frame, designed by the artist, has a border of chiming bells and marigolds, the emblems of warning and sorrow, and a single star.

At the Royal Academy criticism was again unfavourable. *The Athenaeum* critic found it necessary to explain its meaning: 'Mr. Hunt's second picture is drawn from a very dark and repulsive side of domestic life, but we need scarcely say is treated, in spite of strange heresies of taste and common-sense, with an earnest religious spirit and with great, though mistaken, depth. Enigmatic in its title, it is understood by few of the esoteric visitors . . . Innocent and unenlightened spectators suppose it to represent a quarrel between a brother and sister; it literally represents the momentary remorse of a kept mistress, whose thoughts of lost virtue, guilt, father, mother, and home, have been roused by a chance strain of music. The author of 'The Bridge of Sighs' could not have conceived a more painful-looking face. The details of the picture, the reflection of the spring trees in the mirror, the piano, the bronze under the lamp, are wonderfully true, but the dull indigoes and reds of the picture make it melancholy and appropriate, and not pleasing in tone. The sentiment is of the Ernest Maltravers School: to those who have an affinity for it, painful; to those who have not, repulsive.' The *Morning Chronicle*, also quoted by Hunt in *Pre-Raphaelitism*, thought it 'an absolutely disagreeable picture . . . it fails to express its own meaning, either in the general composition or through the agency of its details.' Ruskin, once again, wrote to the *Times*, 25 May, in its defence: 'Not that this picture is obscure', he explains, 'or its story feebly told. I am at a loss to know how its meaning could be rendered more distinctly, but assuredly it is not understood. People gaze at it in blank wonder, and leave it hopelessly; so that, though it is almost an insult to the painter to explain his thoughts in this instance, I cannot persuade myself to leave it thus misunderstood. The poor girl has been sitting singing with her seducer; some chance words of the song 'Oft in the stilly night' have struck upon the numbed places of her heart; she has started up in agony; he, not seeing her face, goes on singing, striking the keys carelessly with his gloved hand.

I suppose that no one possessing the slightest knowledge of expression could remain untouched by the countenance of the lost girl, rent from its beauty into sudden horror; the lips half open, indistinct in their purple quivering, the teeth set hard, the eyes filled with the fearful light of futurity and with tears of ancient days. But I can easily understand that to many persons the careful rendering of the inferior details in this picture cannot but be at first offensive, as calling their attention away from the principal subject. . . But without entering into the question of the general propriety of such treatment, I would only observe that at least in this instance it is based on a truer principle of the pathetic than any of the common artistical expedients of the schools . . .

Even to the mere spectator a strange interest exalts the accessories of a scene in which he bears witness to human sorrow. There is not a single object in all that room, common, modern, vulgar . . . but it becomes tragical, if rightly read. That furniture, so carefully painted, even to the last vein of the rosewood – is there nothing to be learnt from that terrible lustre of it, from its fatal newness; nothing there that has the old thoughts of home upon it, or that is ever to become a part of home? Those embossed books, vain and useless – they also new – marked with no happy wearing of beloved leaves; the torn and dying bird upon the floor; the gilded tapestry, with the fowls of the air feeding on the ripened corn; the picture above the fireplace with its single drooping figure – the woman taken in adultery; nay, the very hem of the girl's dress, which the painter has laboured so closely, thread by thread, has a story in it, if we think how soon its pure whiteness may be soiled with dust and rain, her outcast feet failing in the street; and the fair garden flowers seen in the reflected sunshine of the mirror – these also have their language –

Hope not to find delight in us, they say,
For we are spotless, Jenny – we are pure.'

In 1856 and 1857 Hunt retouched the girl's head, altering the expression of the face, at the request of the owner, who had found its expression painful. In a letter to Lear of 16 April he wrote: 'Lately I have had the *Awakening Conscience* on my easel for a week, in the spring I had worked on the head of the girl before sending it to Birmingham [1856], when I was suffering from fever, which defeated my attempt to improve it. I think that I have materially bettered it now . . .' He afterwards regretted this alteration which he had had no time to assess as a successful new conception.

PROV: Commissioned by Thomas Fairbairn, 1853, sold Christie's, 7.5.1887 (141), bt. in; Sir Arthur H. F. Fairbairn, 1907; anon. sale Christie's, 25.1.1946 (158), bt. Brown and Phillips, £210; Sir Colin Anderson.

EXH: Royal Academy, 1854 (377); Manchester Royal Institution, 1854 (11); Birmingham Society of Artists, 1856 (131); Manchester, 1857, *Art Treasures* (550); Liverpool Academy, 1859 (72); 16, Hanover St., 1865; Fine Art Society, 1886 (4); Glasgow, 1901 (391); Whitechapel, 1905 (350); Manchester, 1906 (17); Walker Art Gallery, 1907 (70); Birmingham, 1947 (40); Whitechapel, 1948 (38); Manchester, 1948 (11); Bournemouth, 1951 (8); New York, Museum of Modern Art, 1956; Agnew, 1961, *Victorian Painting, 1837–1887* (53); British Council, Cologne, Rome, etc. 1966, *18th and 19th Century British Painting*; Royal Academy, 1968–69, *Bi-centenary Exhibition* (374).

REF: *The Athenaeum*, 6 May 1854, p. 561, 22 April 1865, p. 558; *Contemporary Review*, 1886, pp. 825, 829; W. M. Rossetti, *Ruskin, Rossetti, Pre-Raphaelitism*, 1899, pp. 10–12; Hunt, 1905, I pp. 347–8, 360, 405–6, 418–9, fp. 448, repr., II pp. 428–433; 1913, I pp. 255, 265, 267, 294–5, II pp. 2, 345–348, 403–5; *Ruskin*, XII pp. 333–335; Ironside and Gere, p. 28 (col. plate), 29; Graham Reynolds, *Painters of the Victorian Scene*, 1953, p. 74, pl. 42; *The Arts*, October, 1956, p. 32(repr.); O. Doughty, *A Victorian Romantic, Dante Gabriel Rossetti*, 1960, p. 194; Ruari McLean, *Victorian Book Design and Colour Printing*, 1963, p. 152; Graham Reynolds, *Victorian Painting*, 1966, pp. 62, 95, 109; Hunt, letter to Lear, 16 April, 1857 (John Rylands Library, Manchester); further information on *Found* from Mrs. Virginia Surtees, by permission of the Clarendon Press.

Lent by the Trustees of Sir Colin and Lady Anderson.

28 A Street Scene in Cairo: The Lantern Maker's Courtship (*Plate 52*)

Oil on canvas, 21½ × 13¾ in. (54·6 × 35 cm.)

Begun at Cairo in the spring of 1854, the subject suggested by an incident the artist saw in the street of a young tradesman courting a girl and trying to discover her features though forbidden to raise her veil. Hunt had difficulty in finding models to sit.

It was continued at Jerusalem the following year. In London on his return Millais sat for the Englishman riding the donkey. It was not finished until 1860, for in a letter to Edward Lear of 24 April of that year, after discussing his *Finding of Christ in the Temple*, he wrote: 'I am now going to set to work to finish the little Cairene picture and the large Egyptian girl [No. 29] as soon as possible in hopes that they may be exhibited before the season gets much older with the 'Finding' and that I may be free then to make what plans I like.'

In an article on Hunt's methods of work in the *Portfolio*, 1875, it was stated that this picture was painted in amber varnish, 'which protects the colours very perfectly, but has two slight disadvantages, that it lessens the brilliancy of the white by the richness of yellow tone in the varnish, and permits each touch to spread, though very slightly . . .'

A pencil sketch, dated March 2 1854, apparently connected with this picture, belonged to Mrs. Holman Hunt (exhibited, Tate Gallery, 1923 (291)), and a further sketch is No. 132 below.

A smaller version, highly finished (panel, 11½ × 7½ in.; inscribed with monogram) is in

Manchester City Art Gallery. This was in an anonymous (= Marquess of Lansdowne) sale Christie's, 31.5.1875 (96), bt. Agnew; Walter Dunlop in 1875, and later John Gresham of Manchester; the name W. [illegible]wer appears in pencil below the mount at bottom left. In a letter of 14 December 1906, in Hunt's secretary's hand, to J. E. Phythian (now in Manchester City Library), Hunt stated that he was sure that this picture was not by him, nor could he understand when it might have been made. In a further note at the Walker Art Gallery (written by Mrs. Holman Hunt), it was stated that no copy was made by him and therefore the small version must have been by another hand. The picture at Manchester, nevertheless, seems similar in type to other versions by the artist himself.

PROV: According to Hunt (1906), bt. from the artist by Charles P. Matthews; his in 1877, and sold Christie's, 6.6.1891 (61), bt. Agnew, £635.5.; William Kenrick, and thence by descent; presented to Birmingham by the family of the late Alderman W. Byng Kenrick, in his memory, 1962.

EXH: Liverpool Academy, 1861 (30), £577.10.; *International*, 1862 (581); Grosvenor Gallery, 1877 (49); Birmingham, 1962, *Friends of the Gallery* (79).

REF: *Technical Notes: W. Holman Hunt*, in *The Portfolio*, VI, 1875, pp. 45 ff.; *Contemporary Review*, 1886, p. 828; Hunt, 1905, I pp. 380, 385–8, II pp. 16, 17(repr.), 105; 1913, I pp. 277, 280, 282, 284(repr.), II p. 78; Schleinitz, p. 52(repr.); Hunt, letter to Thomas Combe, 17 March 1855, letters to Edward Lear, 13 April 1856 and 28 April 186 (?0) (John Rylands Library, Manchester); letter to J. E. Phythian, 14 December, 1906 (Manchester City Library); Mrs. Holman Hunt, note to E. R. Dibdin, Walker Art Gallery, 1907 (Gallery files).

Lent by the City Museum and Art Gallery, Birmingham.

29 The Afterglow in Egypt *(Plate 63)*

Oil on canvas, arched top, 73 × 34 in. (185·4 × 86·3 cm.)

SIGNED, DATED AND INSCRIBED: *W h h / Memphis 54–63* (initials in monogram)

Begun at Giza in 1854, 'in an open cave under the plateau of the Pyramids', from a fellah girl whom the artist got to sit with great difficulty. In 1860 he began a small version of the same subject, No. 30, to try a different treatment of the design. In April of that year he was writing to Lear that he hoped to finish the 'large Egyptian girl'. In 1862 he had had the canvas increased to take a life-size figure, and in August wrote again to Lear, apparently about this picture, that he was 'working at the drapery of the woman . . . yet I begin to hope that the Egyptian woman will be successful in time.' According to the *Athenaeum* it was almost completed in February 1863, and in August of 1863 Hunt wrote to F. G. Stephens that he was 'finishing the two Egyptian Girls'. No. 29 was first exhibited in 1864, together with No. 38, when a pamphlet describing it in detail was published (reprinted 1913, II pp. 405–6).

Writing in 1886, Hunt stated that the title was intended 'to express nothing but that the light is not that of the sun, and that although the meridian glory of ancient Egypt has passed away, there is still a poetic reflection of this in the aspect of life there. It was the one illumination which I found to suit the subject in Nature – the strong second glow which comes in the East when the sun has sunk a few minutes. I find it necessary thus to insist that, while I make mystic subjects bear reserved meanings, I have no unusual intention when treating natural facts.'

Studies for the figure and for the frame are Nos. 137 and 138 below, and a sheet of studies of pigeons is No. 204. An etching, possibly begun at Giza, and published in 1857, is No. 63.

PROV: C. P. Matthews, sold Christie's, 6.6.1891 (60), bt. Mclean, £472.10.; Thomas Clarke by 1907, sold Christie's, 27.2.1920 (149) bt. in, and Christie's, 29.1.1926 (40), bt. H. N. Clarke, £682.10.; anon. sale Christie's, 26.4.1946 (151), bt. Grant, £52.10.; presented by Dr. H. H. Clarke, to Southampton, 1946.

EXH: 16, Hanover St., 1864 and 1865; Paris, *Universelle*, 1867; Grosvenor Gallery, 1877 (46).

REF: *The Art Journal*, 1864, p. 221; *The Athenaeum*, February 1863, p. 198, 22 April 1865, p. 558; *Contemporary Review*, 1886, p. 828; Hunt, 1905, I pp. 382–3, fp. 504(repr.), II p. 222; 1913, I pp. 276–8, 283(repr.), II pp. 405–6; Hunt, letters to Edward Lear, 24 April 186 (0), and 14 August 1562 (John Rylands Library, Manchester); Hunt, letter to F. G. Stephens, 25 August 1863 (Bodleian Library).

Lent by Southampton Art Gallery.

30 The Afterglow in Egypt

Oil on canvas, 32¼ × 14½ in. (82 × 37 cm.)

SIGNED: *W h h* (monogram)

A smaller version of No. 29, designed in 1860 with different accessories. The fellah girl carries a bird cage in place of a sheaf of corn, and a calf, and a boy leading a cow, appear in the background. It was, apparently, finished at the same time as the larger picture, in 1863.

PROV: Combe Bequest to the Ashmolean, 1894.

EXH: Fine Art Society, 1886 (8).

REF: *Contemporary Review* 1886, p. 828; Ashmolean Museum, *The Combe Bequest*, 1909, p. 11, and *Catalogue of Paintings*, 1962, p. 76, No. 215; Hunt, letter to F. G. Stephens, 25 August 1863 (Bodleian Library).

Lent by the Visitors of the Ashmolean Museum, Oxford.

31 The Finding of the Saviour in the Temple

(*Plate 50*)

Oil on canvas, 33¾ × 55½ in. (85·7 × 141 cm.)

INSCRIBED on the ivory flat: *The finding of the – Saviour in the Temple / and his mother said unto him, Son, why hast thou thus dealt with us?/ behold Thy father and I have sought thee sorrowing. And he said unto them, How is it that ye sought me?/wist ye not that I must be about my Father's business?*

Hunt determined upon the subject and made his preliminary design on the boat trip from Cairo to Damietta in May 1854. At Jerusalem he studied sources in the Old and New Testaments and the Talmud, etc., and decided to make an independent interpretation of the theme. A chief difficulty was in obtaining Jewish models, in particular women, and he was also unable to study his figures from the nude. From those models that he was able to persuade to sit he began the seated Rabbis from the left of the picture, but his work was constantly brought to a halt. In the intervals he designed details in the background, and in the autumn of 1854 turned to the subject of *The Scapegoat* (No. 33).

On his return from Oosdoom in December 1854 he succeeded, through the intermediary of influential Jewish friends, in getting the ordinance lifted against respectable Jews sitting to him, and was able to advance the picture. He painted the cypresses from the roof of an acquaintance's house, the pavement from slabs of local limestone, and finally, on (?) 15 October 1855, immediately before his final departure from Jerusalem, was able to sketch the view of the Mount of Olives from the dome of the Mosque-as-Sakreh for the background (repr. Hunt, 1905, II p. 37). According to his article in the *Contemporary Review* of 1887, he then coloured this in on the canvas using the view visible from his own roof-top, though he does not mention this in the remaining fragment of his 1855 diary. In the article he explained that he had 'painted the heads of all the doctors save the one close to the arm of the Saviour. I also finished the head of St. Joseph, that of the wine-carrier, and the figure of a youth holding a sistrum.' He adds that he cautiously made separate drawings of the principal figures to determine the racial type and to avoid discovery, dangerous at that time, that his subject was more than an assemblage of Jewish Rabbis (see Nos. 152 and 153).

On his return to England in February 1856 he obtained models from the Jewish Schools and from these and a young Hungarian Jew of his acquaintance, painted the child with the fly-flapper, the boy kissing the veil of the torah, the youth with the harp, and the Child Christ. He was working at the Crystal Palace at Sydenham in December, when he wrote to Edward Lear that he was 'painting the background from the Alhambra Court.' G. P. Boyce noted a visit to Hunt in his diary for June 1858 when he saw this picture in progress: '. . . the head and legs of the boy Christ not finished. All the flesh had first been modelled in bright blue.' The picture had frequently to be laid aside for other work and was not completed until 1860 with the aid of a loan of £300 over the last few months from Thomas Combe.

Hunt sought advice on its price from Charles Dickens, who agreed with him that 5,500 guineas was a fair return and on its exhibition in Bond Street in 1860 he finally obtained £5,500 from Gambart the dealer, to include copyright.

The frame was designed by Hunt and incorporates, on one side, the cross-staff with the brazen serpent, representing the old Law of Moses and the sacrifice or substitution of an animal; on the other a cross with thorns and a garland of flowers, to express the new Law; in the centre a sun in full glory and the moon eclipsed, with many stars; at the foot a diaper of heartsease, the symbol of peace, and daisies, the symbol of eternity, devotion and universality.

The reviewer in *The Athenaeum* of 21 April 1860 gave it a detailed report: 'After eighteen months spent at Jerusalem and nearly five years study, Mr. Hunt places his work before the public . . . and we are called upon to consider if it be worthy of the immense amount of time and labour employed upon it. No one will deny that the result is, in all respects, a grand one, and almost unequalled, in our time, for power of design and splendour of execution . . . Mr. Hunt is essentially an English painter, and has taken a thoroughly national idea of his work, by representing Christ and the Virgin from a point of view which has seldom been attempted before . . . Thoroughly English and Protestant is the thought of showing the Virgin as the *mother*, and not as the spiritualised ideality of the early Italian painters, or in the sensuously beautiful type of those which succeeded them . . . The spectator is surprised to observe that the dresses and accessories of this picture are by no means those ordinarily found in Scriptural subjects. Along with the conventionalities of expression and design Mr. Hunt has discarded those of costume and architecture. Consequently, instead of the loose woollen draperies, like blankets, so ordinarily appropriated to this period of Jewish history, we have various and brilliant fashions of oriental character, much like those used at this day in the East; and in place of classic architecture of no particular date, the background has been designed by the artist himself, in a style competent authorities assert to be in strict keeping with the structural ideas then adopted . . .

The incident of the finding of Christ probably occurred in one of the outer chambers of the Temple; for there it was the custom of the priests and elders to instruct the people. Mr. Hunt has shown them seated upon a low bench, that, bending to a half circle, partly incloses the Holy Family, who are standing near a door, which, set wide open, displays in one of the outer courts a group of workmen selecting a stone – probably intended for the "Stone of the Corner" – to form a corner of the outer wall: over this wall are seen the suburbs of the city about Mount Scopas, and the hill-country further off.

. . . Christ is a lively, beautiful boy of twelve . . . We can conceive nothing could be more successful than this face . . . The refinement, beauty, and dignity surrounding this personification of Our Saviour are only enhanced by the pathos which the action of the hand suggests to us. He is girding tighter the broad belt about his loins, as one who says, "I am ready to depart" . . . The idea of duty predominates above all . . . It is in the group of Rabbis that Mr. Hunt has displayed the greatest knowledge of ordinary character. Nearest the front of the picture comes an old, half-imbecile blind man, the chief Rabbi, who supports against his shoulders the Torah, or Rolls of the Law. To guard these from defilement of the flies . . . a boy, whose gorgeous raiment of cloth of gold shines like a jewel above the splendour throughout the picture, sits beside armed with a whisk . . . behind . . . is an older boy, who is stealthily kissing the silken mantle of the Torah. The Rabbi himself is dressed in white, and a white over-dress, striped with black on the sleeves, which last was proper to the chief Rabbi when carrying the Pentateuch, and styled the "tillith". Seated next to this personage is one who holds a phylactery in his hand, and calls the attention of his chief to the promises of the old dispensation, which are written on the parchment contained therein. A third follows . . . He unrolls a scroll of the Prophecies.

The fourth Rabbi is shown as exhibiting a Pharasaical assumption of piety, by wearing the phylactery on his forehead, where custom requires it only at the time of prayer. He holds a reed pen in his hand and recounts upon his fingers the arguments of Christ. Between these two last, and stooping from the hindermost row of figures, is a musician, a Levite, who discourses with them on the subject in hand. Another figure of the hinder row is pouring out wine for the use of the elders. The fifth Rabbi holds a small vessel of this wine in his hand, and suspends his act of drinking to observe the Holy Family. A sixth leans forward over the back of the bench for the same purpose; a seventh succeeds, whose figure completes the semi-circle. All these personages are painted with the utmost variety of character and vigour of execution; every detail has been attended to, and yet rightfully subordinated to the whole. Behind is a group of musicians contemplating according to their various temperaments, the action before them.

Intensity and luminous strength of colour so characterise this picture that at the very first glance we are struck with these qualities, that alone give novelty and power enough to distinguish it from the generality of works of Art . . .'

The *Manchester Guardian* noted 'No picture of such extraordinary elaboration has been seen in our day . . . Draperies, architecture, heads, and hands, are wrought to a point of complete imitative finish . . . There are symbols everywhere, from the stray ear of corn, the nearest in the foreground, which denotes the feast of first fruits, to the money-changer, and the old man who sells animals for sacrifice, in the extreme distance. Nay the symbols have overflowed the picture and expanded themselves all over the frame . . .'

By August the *Athenaeum* could report that the exhibition had been a signal success and in December F. G. Stephens produced a pamphlet on the artist's life, with a more elaborate description of No. 31 and with its press notices, which was sold in the exhibition rooms. A key plate to the engraving was also produced.

A study from the life of the Holy Family, made in England, 1856, is in the Tate Gallery (28 × 20 in.). The drawing from the roof of the Mosque as Sakreh (12½ × 19¾ in.) is untraced. Other studies are Nos. 144, and 152–157 below.

ENGRAVED: 1. Auguste Blanchard, published by Gambart, 2 June, 1863 (15½ × 26 in.). (For this a chalk drawing was made by Morelli under Hunt's supervision). 2. W. M. Lizars and Joseph Greatbach, for *The Art Journal*, published by J. S. Virtue.

PROV: Bt. by Gambart, 1860, £5,500 including copyright; C. P. Matthews, sold Christie's, 6.6.1891 (59), bt. Agnew, 3,400 gns.; Sir John T. Middlemore, who presented it to Birmingham, 1896.

EXH: German Gallery, 168, New Bond St., 1860–2; 31 Commercial St., Leeds, c. 1863; Guildhall, 1894 (119); Leicester Galleries, 1906 (32); Manchester, 1906 (11); Walker Art Gallery, 1907 (45); Manchester, 1911 (230); Tate Gallery, 1911–12 (23); Birmingham, 1947 (44); Lyons, 1966, *Peintures et Aquarelles Anglaises, 1700–1900* (19).

REF: *The Athenaeum*, 21 April 1860, pp. 549–50, 28 April 1860, p. 588, 18 August 1860, p. 230, 24 August 1861, p. 256, 31 January 1863, p. 157; *The Art Journal*, 1860, pp. 158, 182, 222; (F. G. Stephens), *William Holman Hunt and his Works. A Memoir of the Artist's life with descriptions of his pictures*, 1860, pp. 55 ff.; *Contemporary Review*, 1886, pp. 828–832, and 1887, pp. 213 ff.; *W. Bell Scott*, II pp. 35, 58; Hunt letter to *The Times*, 22 June 1896; Hunt, 1905, I pp. 391, 406–8, 420–2, 424–5, 428–30, 446, 508, II pp. 4–9, 22–32, 36–8, 95, 152, fp. 176 (repr.), 184–5, 187–198, 219; 1913, I pp. 286, 295–7, 304–9, 308(repr.), 313, 340, II pp. 5, 7, 16–22, 25–6, 67, 120, 142, 144–52; Gissing, pp. 94 ff., repr. fp. 134; G. P. Boyce, diary for 10 June, 1858, in O.W.S. Club *Annual Volume*, 1941; Birmingham, *Catalogue of Paintings*, 1960. pp. 78–9, and repr. *Illustrations*, 1952, p. 21(repr.); Doughty and Wahl, I p. 309, Rossetti letter to Allingham, 18 December 1866; R. Ormond, *The Pre-Raphaelites and their Circle*, Birmingham Art Gallery, 1965(repr.); *Apollo*, April 1968, p. 246, 247; Hunt, ms. diary for 1855, (?) 15 and 16 October, and letter to Edward Lear, 31 December 1856 (John Rylands Library, Manchester).

Lent by the City Museum and Art Gallery, Birmingham.

32 The Finding of the Saviour in the Temple

Oil on canvas, 17⅞ × 27⅝ in. (45·5 × 70·2 cm.)

SIGNED AND DATED: *W h h 62* (initials in monogram)

INSCRIBED: on the ivory flat of the frame as No. 31.

The original study for No. 31, which Hunt took up and completed in 1862 when it 'had yet only some experimental parts painted on the canvas.' He made slight alterations in some of the details and the colour: in particular, the columns differ slightly, the distant screen is coarser, and the man lighting a lamp in the left background is lacking. The frame is a reduced replica of the large version.

PROV: S. Mendel, Manley Hall, Manchester; Albert Grant, sold Christie's, 28.4.1877 (169), bt. Agnew, £1417.10.; John Graham, sold Christie's, 30.4.1887 (71), bt. Agnew, 1200 gns., for George Holt; by descent to Miss Emma Holt, who bequeathed it to Liverpool, 1945.

EXH: Fine Art Society, 1886 (19); Glasgow, 1888 (49), and 1901 (405); Hull, 1901; Walker Art Gallery, 1904, *Liverpool Autumn Exhibition* (1167) and 1933 (50); Manchester, 1904; Whitechapel, 1905 (346); Leicester Galleries, 1906 (28); Manchester, 1906 (16); Walker Art Gallery, 1907 (62); Newcastle, 1907; Liverpool Academy, 1910; Rome, 1911 (38); Bradford, 1925; National Gallery, 1945, *Walker Art Gallery Acquisitions, 1935–1945* (22); Port Sunlight, 1948 (118).

REF: Hunt, 1905, II p. 237; 1913, II p. 182.

Lent by the Walker Art Gallery, Liverpool.

33 The Scapegoat *(Plate 55)*

Oil on canvas, 33¾ × 54½ in. (85·7 × 138·5 cm.)

SIGNED, DATED & INSCRIBED: *OOSDOOM, DEAD SEA / 18 W h h 54* (initials in monogram)

INSCRIBED on the frame: *Surely he hath borne our Griefs, and carried our Sorrows: / yet we did esteem him stricken, smitten of God, and afflicted.* (Isaiah, liii, 4), and *And the Goat shall bear upon him all their Iniquities unto a Land not inhabited.* (Leviticus, xvi, 22).

Exhibited at the Royal Academy, 1856, with the following description in the Catalogue:

'The scene was painted at Oosdoom, on the margin of the salt-encrusted shallows of the Dead Sea. The mountains beyond are those of Edom.

"While the ceremonies of the day of atonement were in progress in the Temple, after the lots has been cast which had devoted one of the two goats for the Lord, and while it was being sacrificed as a burnt offering, the congregation present manifested their impatience by calling upon the priest to hasten the departure of the scapegoat, and afterwards by following the beast as he was led away by the man appointed, to a cliff about ten miles from Jerusalem; tormenting it by the way, and shouting, 'Hasten, carry away our sins.' It is recorded that, on many occasions, the poor beast sprang over the precipice, and there perished; but that oft-times it turned aside, to be hooted and driven away by every 'Israelite who met it, until it had reached a land not inhabited.' A fillet of scarlet was bound about its horns, in the belief that, if the propitiation were accepted, the scarlet would become white (in accordance with the promise in Isaiah: 'Though your sins be as scarlet, they shall be as white as snow: though they be red like crimson, they shall be as wool.') In order to ascertain the change of colour, in case the scapegoat could not be traced, a portion of the scarlet wool was preserved on a stone, and carefully watched by priests in the Temple." – *See the Talmud.*' The artist considered the subject while studying the books of Jewish ritual for No. 31. Sources are the Talmud and Leviticus xvi. He at first thought of suggesting the subject to Landseer, but then decided to paint it himself while in Palestine, near the time of the Day of Atonement (2 October in 1854).

In preparation he bought a white goat: then made a preliminary visit to the Dead Sea during October, spending the 25th in visiting Oosdoom. The sketch, No. 34, was apparently begun during this journey. On 13 November he began his second journey, taking the goat, and set up his canvas by the shore of the Dead Sea at Oosdoom, where he remained about twelve days. There, he sketched in the lines of the composition and corrected the colour of each portion he modelled, at sunset.

In the remaining fragment of his *Account (loc. cit.)*, his successive work sometime after his arrival, is noted: he worked on the shadow of the lower part of the rear mountain; then the sea and left and upper part of the beach near it, then the distant foreground on the right hand side. Despairing of finishing, with only two days left, he worked on parts 'which may be filled in from memory', adding, 'in ten or fifteen minutes of sunset I managed to do a large piece of the lower foreground on the left and this encouraged me for tomorrow for I feel that I have succeeded in the colour and tone excellently. I spent an hour shading and lightly modelling the Mountains which are not finished.' On the following and last day, Sunday, he worked at the drift of reeds, etc., and the salt. He appears normally to have taken up more than one position, for he notes: 'I worked hard, hoping to get an hour on the other part, but when it was sufficiently completed to leave, I found it too near sunset to move to my usual place, and therefore, I continued at the salt adjoining . . . I left reluctantly altho' what is done already inclines me to continue it at home in hopes of making a picture of some interest in its components – it would not all be painted so scrupulously from nature as I should like but at least I have made every exertion to obtain the proper opportunity and some truth in its failures [or features] must be the result I hope.'

A blank space was left for the white goat, of which he made sketches on the spot (Nos. 166 and 167). The animal died on the return journey, and another pure white goat was not obtained until mid-February. His diary for 1855 begins on 12 February, and on that day he wrote: 'Begin work in erasing great part of the goat which I did on Saturday having become convinced of the superiority of an action expressing greater weakness than that I designed then . . .' He worked on the head of the goat for the next two days, from an animal spotted with black. On the 14th he noted: 'In the vagueness of the description in the Talmud of the form in which the scarlet was placed on the head I feel it to be very much left to myself so I merely place it round about the horns to suggest the crown of thorns . . .' On the 15th he had a new pure white goat which he painted in the covered yard of his house. He explains in *Pre-Raphaelitism* that he brought back specimens of salt and mud from Oosdoom to make a surface for the goat to walk on in a tray, so that he could paint accurately at the blank areas about its feet.

In the first part of his diary, up to 6 April, he also records work on the marsh, the camel, which had apparently been outlined at Oosdoom, the clouds, and the frame. He worked on the clouds from the roof of Dr. Sim's house, from whom he borrowed the skull of a wild goat. He noted on 24 March: 'work in default of clouds at the water of the marsh erasing and repainting it preferring to rely on a mixture with Emerald green rather than another I had used containing cadmium.' His last entries record work on the reflection in the marsh, the mountains and the clouds.

By the 17 March he had given up hope of completing the picture in time to send to the R.A. of 1855 and it was not until early June (presumably the 15) that he sent a letter to Thomas Combe, from on board the 'Africa' Steam Packet at Jaffa, that it was on its way, completed.

In September 1855, by which time Combe had received it at Oxford, he sent off a description: 'The mountains on which you are looking are part of the Moab range . . . which bound the Jordan and Dead Sea plain on the East . . . the extreme distance of sea in the picture is the Southern end of the Dead Sea and the part of the Mountains represented is therefore Edom and perhaps in part Moab seen from the shore of Oosdoom, a ruined isolated barren Mountain thought by most people to be the site of ancient Sodom . . . There is no imagination in the presence of the skeletons I have represented, the shore teams with them . . . the winter rains swell the Sea up to the line of drift you see at the right of the picture behind the goat. The trunks of trees are all brought there in this way, and left on the sinking of the waters which forms the marsh encrusted with salt which is the white ground of the picture. For an account of the manner in which the goat was treated I must refer you to the Talmud which is my authority for the Scarlet wool on his head which seem[s] to have been the key to the passage in Isaiah, "though your sins are as scarlet etc." for they watched this or part of the wool which they retained in the hopes that in turning white they would receive a sign of forgiveness . . .'

The frame, the design of which Hunt had sent to Combe early in 1855, is carved with seven stars, a seven branched candle-stick, a dove holding an olive branch in a trefoil, and a four-leaved flower (Star of Bethlehem?).

On his return to England Hunt sent the picture to the R.A. of 1856, where, at the insistence of Charles Cope R.A., it was given a place on the line. It aroused much feeling, not least among sections of the clergy. Hunt quotes copiously from the press reviews: the *Times* critic thought it 'disappointing, although there is no doubt much power in it'; admired the mountains, but found it unimpressive and 'difficult to divine the nature of the subject.' The *Athenaeum* reviewer wrote: '[it] is a picture from which much has been expected, not merely from the original feeling of the painter, but from its being a Scripture subject, and one the scene of which is laid in a spot of prophetic and awful desolation, where it was actually painted. It was one of Wilkie's theories that Scripture scenes should be painted in the Holy Land, a theory which Raphael and some others are quite sufficient to disprove . . . The question is simply this, here is a dying goat which as a mere goat has no more interest for us than the sheep which furnished our yesterday's dinner; but it is a type of the Saviour, says Mr. Hunt, and quotes the Talmud. Here we join issue, for it is impossible to paint a goat, though its eyes were upturned with human passion, that could explain any allegory or hidden type. The picture, allowing this then, may be called a solemn, sternly painted representation of a grand historical scene (predominant colours purple and yellow), with an appropriate animal in the foreground. We shudder, however, in anticipation of the dreamy fantasies and the deep allegories which will be deduced from this figure of a goat in difficulties . . .'

Ruskin, who gave it the longest entry in his *Academy Notes* for that year, described it as 'The singular picture, though in many respects faithful, and in some wholly a failure, is yet the one of all in the gallery, which should furnish us with the food for thought'. After discussing Hunt's calm pursuit of his purpose in going to the Holy Land while the Crimean War was raging, and the locality of the subject, he went on: 'This picture, regarded merely as a landscape, or as a composition, is a total failure. The mind of the artist has been so excited by the circumstances of the scene, that, like a youth expressing his earnest feeling by feeble verse . . . Mr. Hunt has been blinded by his intense sentiment to the real weaknesses of the pictorial expression; and in his earnest desire to paint the Scapegoat, has forgotten to ask himself first, whether he could paint a goat at all.'

Ford Madox Brown's comment was perhaps the most understanding; in his diary for (?) 19 May 1856, while deprecating the short-comings of the composition, he noted: 'Hunt's *Scapegoat* requires to be seen to be believed in. Only then, can it be understood how, by the might of genius, out of an old goat, and some saline incrustations, can be made one of the most tragic and impressive works in the annals of art.'

Sketches of the goat are Nos. 166–7 below; also No. 165 is a sketch of the Dead Sea and Mountains of Moab from the same period.

ENGRAVED: Charles Mottram, published by H. Graves, 29 November 1861 (36½ × 24½ in.).

PROV: Bt. from the artist by B. G. Windus, 450 gns. including copyright; his sale Christie's, 19.7.1862 (56), bt. Agnew, £489.10.; John Heugh, sold Christie's, 10.5.1878 (208), bt. Agnew, £504; Sir Thomas Fairbairn, sold Christie's, 7.5.1887 (143), bt. in; Cuthbert Quilter by 1891, sold Christie's, 9.7.1909 (59), bt. in, and 22.6.1923 (154), bt. Gooden and Fox, £4830; Viscount Leverhulme.

EXH: Royal Academy, 1856 (398); Liverpool Academy, 1856 (44); Fine Art Society, 1886 (20); Birmingham, 1891 (174); Guildhall, 1895; Whitechapel, 1905 (427); Leicester Galleries, 1906 (22); Manchester, 1906 (15); Walker Art Gallery, 1907 (49); Rome, 1911; Birmingham, 1947 (42) repr.; Whitechapel, 1948 (39); Manchester, 1948 (12); Royal Academy, 1951–2, *First Hundred Years* (274); Australian State Galleries, 1962 (38), repr. pl. 6; Christie's, 1967, *Bicentenary Exhibition* (19); Royal Academy, 1968–9, *Bicentenary Exhibition* (375).

REF: W. Beamont, *Diary of a Journey to the East in the Autumn of 1854*, 1856, II pp. 22–3, 44 ff., 78; *The Athenaeum*, 10 May 1856, p. 589; *The Art Journal*, 1856, II p. 170; *Contemporary Review*, 1886, pp. 831–2, and 1887, pp. 21–38, 206–220; F. M. Heuffer, *Ford Madox Brown*, 1896, p. 125; Hunt, 1905, I pp. 446–7, 456, 463–4, 472–4, 481–2, 489, 496–7, 508–10, II pp. 1–2, 15, 106–114, 121–2, repr. frontispiece; 1913, I pp. 313, 323–32, 329(repr.), 335–6, 340, II pp. 1, 9, 11–12, 67, 80–85, 92; *Ruskin*, XIV pp. 61–63; Ironside and Gere, p. 31, pl. 27; Hunt, ms. *Account of second journey to the Dead Sea by way of Hebron* (centre section lacking), undated; ms. diary for 1855; letters to Combe, 11 March, 30 April, 7 and 25 May, and c. 15 June, 1855 (all John Rylands Library, Manchester).

Lent by the Trustees of the Lady Lever Art Gallery, Port Sunlight.

34 The Scapegoat (*Plate 34*)

Oil on canvas, 13¼ × 18 1/16 in. (33·7 × 45·9 cm.)

SIGNED: *W h h* (monogram)

Hunt apparently began this picture on his first visit to the Dead Sea in October 1854, though he does not make this clear in *Pre-Raphaelitism*; then made further experiments on it at Jerusalem, and finally completed it concurrently with the large picture. Its beginning seems to be recorded in W. Beamont's published diary (*loc. cit.*): on 26 October, where Beamont describes the journey up the steep ascent of En Gedi on their return from Oosdoom, which he and Hunt had visited the previous day, he noted, 'from En Gedi we saw the Dead Sea in its whole extent, with the river Arnon entering on the opposite side, and the scene, with the verdure of the oasis for a foreground, though desolate, was grand. After a convenient rest we set forward... leaving Mr. Hunt to follow under the guidance of one of our servants as soon as he had transferred to canvas the glowing hues of the evening landscape.'

In the draft of a letter to Morland Agnew of about 1906, which is partly quoted in the 1913 edition of *Pre-Raphaelitism*, Hunt stated that on his first visit to the Dead Sea 'As I stood on the spot which finally I selected for my picture a magnificent rainbow spanned the whole landscape, and this suggested to me the question whether it wd not be well to incorporate this in my large picture. Before my return to Oosdoom I made the rainbow experiment on the small picture you now possess and passing considerations determined me to represent a *black* goat as "Azazeel." But eventually for the large picture I felt it best to adopt a white goat and to omit the rainbow. It was ~~long~~ [erased] not till after ~~the completion~~ [erased] – my second return from Oosdoom that I completed the small picture . . .'

The black goat was presumably painted before Hunt finally obtained a new white goat on 15 February, 1855, but must have been completed later to conform to the final pose of No. 33, with its 'action expressing greater weakness' decided upon on 12 February.

The free handling of No. 34 marks it out from the sketches of some other of Hunt's pictures, which were re-touched at later periods. It differs from the large picture notably in its richer and darker colouring; the range of mountains is shorter, the camel's skeleton is only sketched in, the antlers, left background, are shown further out of the marsh, and the skull of the wild goat is lacking at the left.

PROV: B. G. Windus, sold Christie's, 19.7.1862 (35), as *original sketch*, bt. in; William Graham, sold Christie's, 2.4.1886 (80), as *Scapegoat Study*, bt. Agnew, £525; Lord Brassey in 1887 bt. from Agnew by Manchester, 1906.

EXH: Perhaps Liverpool Academy, 1858 (574); Manchester, 1887 (34); Melbourne, 1888, *Centennial Exhibition*; Whitechapel, 1890 (170); Manchester, 1906 (8); Walker Art Gallery, 1907 (66); Manchester, 1911 (222); Aberdeen, 1935 (loan); Victoria and Albert Museum, 1965, *World of the Bible* (29); Sheffield, 1968, *Victorian Paintings* (9).

REF: W. Beamont, *Diary of a Journey to the East in the Autumn of 1854*, 1856, II p. 78; Hunt, 1905, I pp. 447, 456, 460, 463, 497, 509; 1913, I pp. 313, 322, 323, 335, 340; J. E. Phythian, *Handbook to the Permanent Collection of the Manchester City Art Gallery*, 1910, pp. 61–2, No. 201, repr. fp. 52; Manchester Picture Book, *Pre-Raphaelite Painters*, 1952, pl. 9; H. Sussman, *Hunt, Ruskin and the 'Scapegoat'*, in *Victorian Studies*, XII, No. 1, Sept. 1968, pp. 83–90; Hunt, ms. diary for 1855, entry for 12 and 15 February; and draft of letter to Morland Agnew (John Rylands Library, Manchester).

Lent by the City of Manchester Art Galleries.

35 Henry Wentworth Monk (*Plate 60*)

Oil on canvas, 20 × 26 in. (50·8 × 66 cm.)

SIGNED: *W h h* (monogram)/*1858*

Henry Wentworth Monk (1827–1896); he holds a copy of *The Times* in one hand and the Greek New Testament in the other. He was born in March Township, Carleton County, Ontario, and died at Ottawa. He was an early advocate of World peace and Zionism. Hunt met him in Palestine in 1854–5 and was interested in his ideas. 'His knowledge of the history, and his enthusiasm for the progressive thought stored in the Bible, made him of special interest to me,' Hunt wrote, 'on his study of the past he built his plan for the abolition of war among all nations, revering the God of Abraham . . . Monk during his further life of forty years used all the means he could obtain to publish his views and disseminate his arguments . . . Naturally he was considered mad, but he was perfectly content, so that the question became widely ventilated.'

William Bell Scott implies that Monk followed Hunt to England and was taken charge of by Hunt for some years. He later returned to the East.

PROV: The artist; Mrs. Holman Hunt, from whom purchased by the National Gallery of Canada, 1911.

EXH: Royal Academy, 1860 (510); Liverpool Academy, 1860 (214); Royal Scottish Academy, 1860 (467); Huddersfield, 1883 (125); Manchester, 1906 (28); Walker Art Gallery, 1907 (2); Glasgow, 1907 (7); Toronto, 1919 (38); Pittsburg, 1919 (44); Toronto, 1927, *Portraits* (49), and Winnipeg, 1956 (54); Indianapolis and New York, 1964, *The Pre-Raphaelites* (45), repr.; Ottawa, 1965 (64), repr. frontispiece (colour).

REF: *William Bell Scott*, II, p. 241; Hunt, 1905, I pp. 433–5, 433(repr.); 1913, I pp. 310–311 (repr.); Schleinitz, p. 45, pl. 46; Richard S. Lambert, *For the Time in Hand*, Toronto, 1947, p. 69 (repr. frontispiece); J. Woodward, *Connoisseur Period Guides: Early Victorian Period*, 1958, p. 56; R. H. Hubbard, *National Gallery of Canada Catalogue*, II 1959, p. 87(repr.); and *European Paintings in Canadian Collections*, 1962, II p. 127, pl. lx.

Lent by the National Gallery of Canada, Ottawa.

36 The School-girl's Hymn (*Plate 70*)
(Miriam Wilkinson)

Oil on panel, 13¾ × 9⅞ in. (35 × 25 cm.)

SIGNED AND DATED: *18 W h h 59* (initials in monogram)

Begun at Fairlight, near Hastings, where Hunt was staying during September 1858.

A note by Thomas Combe on the back of No. 36 states that it 'represents a school girl on a smiling summer Sunday morning, singing her hymn as she walks along. In the summer of 1858 Hunt went to see his friend who was staying at a farmhouse near Hastings, he then began this picture which was not finished till 1859. It is a portrait of Miriam Wilkinson a labourer's daughter – in the Spring of 1859 she came up to Kensington that he might finish it.'

On its exhibition in 1859 the *Athenaeum* reviewer was uncomplimentary about both a small portrait by Millais and this work, of which he wrote: '. . . a mere study of a country girl's head. It is highly finished, worked up to an enamel, it is true – worked even to the bobs and threads of the comforter; the face, too, is real, but the expression, though innocent and tolerably expressive, is not successful: it is but a hard-featured way of singing "The Morning Hymn", as the kid-glove poet calls it; the finish is to tell the truth here somewhat restless.'

According to the artist, in a letter of 1909, it was painted as an illustration to a poem by Coventry Patmore, Hunt thought perhaps *Tamerton Church Tower*, but it bears no resemblance to the subject of that poem.

PROV: Thomas Combe; Combe Bequest to the Ashmolean, 1894.

EXH: French Gallery, 1859, *Winter Exhibition* (57), as *The School Girl's Hymn*; Birmingham, Society of Artists, 1861 (126); Huddersfield, 1946.

REF: *The Athenaeum*, 19 November, 1859; Thomas Combe, MS. note on back of picture; Ashmolean Museum, *The Combe Bequest*, 1909 annotated copy, p. 11, and letter of 1 February, 1909 from Holman Hunt; *Catalogue of Paintings and Drawings in the Ashmolean Museum*, 1962, p. 75, No. 211.

Lent by the Visitors of the Ashmolean Museum, Oxford.

37 Landscape

Oil on canvas, 12 × 18 in. (30·5 × 45·7 cm.)

Similar to the background at the left of *The Hireling Shepherd*, No. 22, but the style suggests a later date, possibly the early 1860's.

PROV: Mrs. Edith Holman Hunt, widow of the artist, who gave it to the present owner.

Lent by Sir Kenneth R. Swan.

38 London Bridge on the Night of the Marriage of the Prince and Princess of Wales

Oil on canvas, 25⅝ × 38⅝ in. (65 × 98 cm.)

SIGNED AND DATED: *1863.6/W h h*

On the night of the Royal wedding, 10 March 1863, Hunt viewed the decorations in the streets and later (1905) recorded, 'Being fascinated by the picturesque scene, I made sketches in my note-book, and the next day, feeling how inadequate lines alone were to give the effect, I recorded them with colour on a canvas. When I had completed this, the Hogarthian humour that I had seen tempted me to introduce the crowd but to do this at all adequately grew to be a undertaking . . . the work proved to be much greater than I had anticpated.'

He included many portraits of his friends Mr. and Mrs. Combe appear at the extreme left; behind them on a van are Millais's father, his brother William, and Robert Martineau; at the extreme right, on the balcony of the Fishmongers' Hall are (?) Holman Hunt in profile (the 1913 edition of *Pre-Raphaelitism* says Henry Wentworth Monk), Thomas Hughes, the author, with his daughter and Millais's son.

It was exhibited in 1864 in Hunt's own exhibition at the Hanover Street gallery, and there seen by the Prince of Wales, who expected to see his own portrait in it. The review in *The Art Journal* commented: 'certainly one of the most unmanageable themes that could be propounded to a painter, but Mr. Hunt seems to have multiplied the difficulties simply in order to show how he could overcome them.'

According to William Rossetti (*loc. cit.*) he was retouching it during 1868.

PROV: C. Hunt, 1868; Thomas Combe; Combe Bequest to the Ashmolean Museum, 1894.

EXH: 16, Hanover Street, 1864 and 1865; Leeds, 1868 (1458); Fine Art Society, 1886 (24); Walker Art Gallery, 1933, *Liverpool Autumn Exhibition* (55); Bournemouth, 1951 (12); Goldsmiths' Hall, 1953, *Oxford Treasures* (34).

REF: *Art Journal*, 1864, p. 221; *The Athenaeum*, 22 April 1865, p. 558; W. M. Rossetti, *Rossetti Papers*, 1903, p. 305, diary for 22 April 1868; Hunt, 1905, II pp. 242(repr.)–244; 1913, II pp. 187–190, 189 repr., 406–8; Ashmolean Museum, *The Combe Bequest*, 1909, annotated copy, pp. 13–14, and *Catalogue of Paintings*, 1962, p. 75, No. 212; Ironside and Gere, p. 31, pl. 28.

Lent by the Visitors of the Ashmolean Museum, Oxford.

39 The Festival of St. Swithin (*Plate 71*)

Oil on canvas, 28¾ × 35⅞ in. (73 × 91 cm.)

SIGNED AND DATED: *W h h 66 – 75* (initials in monogram)

Designed by Hunt from an incident he had seen, for execution by one of his sisters who was painting under his guidance. She gave it up, and, Hunt states: 'it was not half completed, and this half was nearly all by my own hand. The dovecote was still in my garden . . . together with the pigeons, and it seemed foolish to throw the work away . . .' This was in 1866, and about this time he wrote to Lear 'this pigeon picture each day becomes more and more a trial to me.' In 1874 he bought it back at Christie's and then retouched it.

A manuscript note (Ashmolean) identifies the pigeons as follows: Pigeon on the top, – Red Jacobin; white pigeon, – White Jacobin; next to white, – runt; Black Pigeon, – Barb; next to Black, – Mongrel; on the low shelf, – Beard; Pigeon with straw, – Almond Tumbler.

A sheet of sketches of pigeons possibly used for this picture and *The Afterglow*, is No. 204 below.

PROV: Colnaghi, sold Christie's 16.3.1867 (989), bt. in; John Heugh, sold Christie's, 24.4.1874 (151), bt. W. Holman Hunt, £100; Mrs. Thomas Combe; Combe Bequest to the Ashmolean Museum, 1894.

EXH: Royal Academy, 1867 (364); Fine Art Society, 1886 (11); Manchester, 1948 (14).

REF: Hunt, 1905, II pp. 253–4, repr. fp. 252; 1913, II pp. 199 repr., 200; Ashmolean Museum, *The Combe Bequest*, 1909, annotated copy, p. 14, and *Catalogue of Paintings*, 1962, p. 75, No. 213; Hunt, ms. list of pigeons (Ashmolean); Hunt, letter to Lear, ND. (John Rylands Library, Manchester).

Lent by the Visitors of the Ashmolean Museum, Oxford.

Fanny Holman Hunt (*Plate 76*)

Oil on canvas, 42 × 29 in. (106·7 × 73·7 cm.)

Portrait of the artist's first wife, Fanny (1833–1866), daughter of George Waugh. They were married on 28 December 1865 and in August 1866 set out for Palestine, but were detained at Florence owing to an epidemic of cholera restricting travel. She died on 20 December 1866 having given birth to a son, Cyril (see No. 54). This portrait was apparently begun at Florence and was finished in London in 1868; he was working on it when W. M. Rossetti saw it in April of that year.

A pastel portrait of Fanny (repr. *Pre-Raphaelitism*, 1913, Vol. II p. 198), also dating from 1866, is in the Ashmolean Museum. Her sister Edith became Hunt's second wife (see No. 43) and her third sister married Thomas Woolner, the sculptor.

PROV: The artist, and thence by descent.

EXH: Maas Gallery, 1961, *Pre-Raphaelites and their Contemporaries* (133).

REF: W. M. Rossetti, *Rossetti Papers, 1862–1870*, 1903, p. 305; Hunt, 1913, II p. 197(repr.), 198, 202; Diana Holman Hunt, *My Grandmothers and I*, 1960, fp. 100 (repr.).

Lent by Paul A'Court Bergne, Esq.

41 Isabella and the Pot of Basil (*Plate 72*)

Oil on canvas, 72⅜ × 44½ in. (183·8 × 113 cm.)

SIGNED, DATED AND INSCRIBED: *W h h* (monogram) *FLORENCE 1867*

Painted in Florence in 1866–1867, and finished in London 1867–8. It was begun as a portrait of the artist's wife.

A small replica of the painting (23 × 15 in.; signed and dated *W h h 67*), probably painted concurrently with it, is in the Wilmington Society of Fine Arts, Wilmington, Delaware. It differs only in the details of the inlaying on the prie-dieu (the original of which belonged to the artist).

ENGRAVED: A. Blanchard, published by Gambart, 29 September, 1869 (25 × 15½ in.).

PROV: Bt. Gambart, 1867; James Hall, Newcastle, by 1870, and by descent to Wilfred Hall, Tynemouth, sold Christie's, 1.5.1953 (15), bt. Sturgess, £115.10.; presented to Laing Art Gallery by the executors of Dr. Wilfred Hall, 1953.

EXH: Gambart, King Street, St. James's, 1868; Fine Art Society, 1886 (18); Birmingham, 1891 (198); Leicester Galleries, 1906 (27); Manchester, 1906 (21); Walker Art Gallery, 1907 (151); *Franco-British*, 1908; Port Sunlight, 1948 (119).

REF: *The Athenaeum*, 7 March 1868, p. 364; Hunt, 1905, II, fp. 255(repr.); 1913, II pp. 202, 203(repr.); Hunt, letter to F. G. Stephens, 5 August, 1867 (Bodleian Library, Oxford); W. Bell Scott, letter to James Leathart, Newcastle, 21 March 1870 (Leathart Family); information from Diana Holman Hunt.

Lent by Laing Art Gallery, Newcastle-upon-Tyne.

42 Mrs George Waugh (*Plate 75*)

Oil on panel, 33 × 26½ in. (83·8 × 67·3 cm.)

SIGNED AND DATED: *18 W h h 68* (initials in monogram)

Portrait of the artist's mother-in-law (née Mary Walker). It was almost complete when W. M. Rossetti saw it in April 1868.

PROV: Mrs. Michael Joseph, daughter of the artist; Mrs. Elizabeth Burt, sold Christie's, 17.3.1961 (70), bt. Evelyn Waugh.

EXH: Royal Academy, 1869 (708), as *Portrait of a Lady*; Bournemouth, 1951 (5).

REF: W. M. Rossetti, *Rossetti Papers, 1862–1870*, 1903, pp. 298, 304–5.

Lent by the Evelyn Waugh Trust.

43 The Birthday

Oil on canvas, 40 × 28 in. (101·5 × 71 cm.)

Portrait of the artist's second wife Edith, when Miss Waugh (1846–1931); painted in 1868, and according to Diana Holman Hunt, retouched at at later date by Edward Hughes.

She married Holman Hunt in November 1875 at Neufchâtel, to evade the Deceased Wife's Sister Act. Their two children, Gladys and Hilary were often sketched by Hunt when young (for Hilary see No. 57). Among other portraits and studies of Edith she posed for the Virgin in the *Triumph of the Innocents*. See Nos. 50, 52, 239, 240.

PROV: The artist, and thence by descent.

EXH: Royal Academy, 1869 (106); Leicester Galleries, 1906 (16); Manchester, 1906 (27); Walker Art Gallery, 1907 (34); Glasgow, 1907 (20).

REF: W. M. Rossetti, *Rossetti Papers, 1862–1870*, 1903, p. 305; Hunt, 1913, II p. 209(repr.), 252; Diana Holman Hunt, *My Grandmothers and I*, 1960, p. 100 and repr.

Lent by Diana Holman Hunt.

44 Tuscan Girl Plaiting Straw

Oil on canvas, 21¾ × 17½ in. (55·2 × 44·5 cm.)

SIGNED AND DATED: *6 W h h 9* (initials in monogram)

Painted at Fiesole 1868–9, while attending to a monument for the grave of his first wife. In a letter to Combe he wrote: 'I am in the intervals of my stone masonry, working up at Fiesole, from two little children the daughters of the gardener of Signor Spence an Englishman established here – the more important picture of the two will be finished now in another three or four days – the smaller one may perhaps go on for some time . . .' The second picture has not been identified, though an 'Italian Boy' (13½ × 12 in.) appeared in John Heugh's sale, Christie's, 25.4.1874 (150), bt. Tooth. The 'Signor Spence' was probably William Blundell Spence, resident at Florence 1830–1900, a connoisseur with a taste for acting, music and painting.

PROV: F. Austin, 1877, sold Christie's, 10.7.1931 (56), bt. Gooden & Fox, £126; Lord Leverhulme.

EXH: Grosvenor Gallery, 1877 (47) as *An Italian Child*; Fine Art Society, 1886 (10); Port Sunlight, 1948 (120); Bournemouth, 1951 (16).

REF: Hunt, 1905, II fp. 144(repr.); 1913, II pp. 204, 205(repr.); Hunt, letter to Thomas Combe, dated 'Florence, Saturday' (John Rylands Library, Manchester).

Lent by Viscount Leverhulme.

45 The Shadow of Death (*Plate 8c*)

Oil on canvas, 36½ × 28¾ in. (92·7 × 73 cm.)

SIGNED AND DATED: *18 W h h 70. 3* (initials in monogram)

INSCRIBED on the frame: *He made himself of no reputation and took upon him the form of a servant . . . / And being found in fashion as a man, he humbled himself, and became obedient / unto death, even the death of the Cross.*

Study for the large picture now in Manchester City Art Gallery, and painted concurrently with it at Bethlehem and Jerusalem 1869–72 and completed in London 1873. Hunt took his idea of 'Christ the Carpenter' from St. Mark and the *Apologia* of Justin Martyr.

He visited native carpenters and sought out traditional tools at Bethlehem, where he spent several weeks late in 1869 painting his sketches from local models on the roof of the German Mission in full sunlight. Later, at Jerusalem, he fitted up two open moveable huts on his own roof, one to ensure the correct light and shade on his model, the other in which to paint. The model for the Virgin appears to have been partly taken at least from a native of Bethlehem, Miriam El Megnoona (also the artist's cook); Christ was an idealised version based on several models, in particular Isaac (or Ezaak) a Jew, and Jerries (or Jarius) a member of the Greek Church.

In April 1870 he wrote to Thomas Combe from Jerusalem: 'The season is beginning to change and I see that my work is not so advanced as I had anticipated it would be, but then the sketches I have done for this picture have delayed me very much – now that my hand is to be devoted solely to the canvas I hope I shall get on like a Rubens. The small picture has engaged me lately. This is now very nearly quite finished – I have been working at it on the roof, as a means of settling certain questions about the color and other matters of arrangement in the big picture. I think Coutts would like me to convert it into tin but I must keep it in hand until the big one is done.'

He recounts at length in letters to William Bell Scott and in *Pre-Raphaelitism* the problems he has to surmount in painting the large picture. His manscript diary for 1872 (John Rylands Library), in which he describes his day to day work makes clear the minute attention he paid to every detail of pose, expression and colour, and the extreme difficulty with which he arrived at the final form particularly of Christ's expression. No. 45 received periodic attention: on 23 February he noted: 'Paint on the little picture to finish legs from Isaac and having the big picture to guide me in the effect and color.' He made further corrections to it from the big picture, and the last entry to this effect is 4 June when he had Miriam from Bethlehem to pose for it.

It differs in many of the details from the full-scale work (see No. 46). In particular the costume of the figures varies and the window behind Christ has square instead of arched openings; very little of the landscape is visible and the fig tree takes a different form.

Hunt left Palestine on 22 June 1872, and completed the two pictures in London. In February 1873 he wrote to Lear that 'the little picture has several days labor to be done to it still.' He sold them both to Thomas Agnew and Sons for £5,500 and a similar sum later. He also produced a quarter size replica for the engraver, No. 46, and much later, a version of the head alone as a commission from Queen Victoria (*The Beloved*, 24½ × 20 in., signed and dated *1898*: H.M. the Queen).

Studies are Nos. 47, 48, 219–221 below.

PROV: Sold with the big picture to Agnews; finally entered in their Stock Book, September 1888 and sold to Charles Lupton, Leeds, 1902; bought by the Executors in fulfilment of the bequest of the late Charles George Oates and presented to Leeds, 1903.

EXH: Walker Art Gallery, 1907 (73); Glasgow, 1907 (9); Manchester, 1911 (251).

REF: *Mr. Holman Hunt's picture "The Shadow of Death"*, pamphlet published for Thomas Agnew and Sons, 1874, quoting press notices; *W. Bell Scott*, II pp. 102–4; Hunt, 1905, II pp. 273–77, 287–8, 292–4, 296–8, 305–8, 310; 1913, II pp. 220–3, 229–30, 232–6, 239, 241–7; Leeds, *Catalogue of Paintings*, 1903, No. 196; Hunt, MS diary for January to July 1872; letter to Thomas Combe, April 1870, and letter to Edward Lear, 11 February 1873 (all John Rylands Library, Manchester); Thomas Agnew and Sons, Stock Book (information supplied, October 1968).

Lent by the Leeds City Art Galleries.

46 The Shadow of Death

Oil on panel, 40 × 31½ in. (101·5 × 80 cm.)

SIGNED, DATED AND INSCRIBED: *18 W h h 70–3 / JERUSALEM*

Replica of the large picture (83½ × 65½ in.; Manchester City Art Gallery), made for the engraver, 1873.

On the exhibition of the large picture a description of the subject was published in an accompanying pamphlet. This noted: 'The incident selected by the painter for illustration is briefly this. The Saviour of mankind who, as we are told, was "subject to His parents", is believed to have worked at the trade of carpenter . . . He has been hard at work all day, and the setting sun tells Him the hour for cessation from toil has arrived, that His day's labour is over. He has just risen from the plank on which He has been working, and is portrayed as throwing up His arms to realise that pleasant sensation of repose and relaxation caused by the inverse action of the tired and stiffened muscles of arms and body; and in perfect harmony with this physical act, so natural and grateful to everyone, the Divine Labourer pours forth His soul in fervent gratitude to His Father that the welcome hour of rest has come . . . The complexion of the Saviour's body is true to fact, though novel, and perhaps startling from its novelty . . . The Virgin Mother is represented as looking over the gifts of the Magi, the presents at the nativity – gifts doubtless treasured up with all the mother's care: and who can tell the amount of the knowledge vouchsafed to her of the fearful doom of the working Lord? Her attitude tells of her fright and terror though her features are not portrayed. The shadow of the wearied Lord falling on the rack which holds the carpenter's tools, with the mandrel placed vertically in the centre, at once literally realises the form of a cross, and the hands fallen thereon suggest the idea of the fingers nailed thereupon, and thus the particular death Our Lord would die . . .

The artist began it in the autumn of 1868 [*sic*]. The subject was painted on a canvas of portable size. Bethlehem was chosen as the place of work, because the people there, in their complexion at least, most perfectly represent the Son and the Daughter of the House of David. It was painted in a carpenter's shop, and on the roof of a house where the horizontal sunlight shone uninterruptedly. When the first difficulties of the design were overcome, by the completion of the smaller picture, the artist was able to judge how, for the larger canvas, the composition could be improved. The revised design required fresh matter from Nazareth; the painter, therefore, journeyed to that place and made the necessary studies. On his return to Jerusalem he proceeded with the larger picture, and again upon the roof of his house, profited by the morning and evening sunlight, for the former supplied facts of light and shade which enabled him to carry on the work through the day, and prepare it for the evening hues. The need of working out of doors, while exposed to changes of weather, the obscuring of the sun by mists, and the rising of the wind, etc., which early and late are, even in Syria, to a painter with a large canvas, distractingly frequent, materially protracted the task. The picture was brought home in the autumn of 1872, but, although it had already been completed, the artist was glad to retain it in his studio that he might judge deliberately how far it represented his conception.

To enter on the details of the picture: the tressel on which the plank has been sawn is of a form peculiar to the East. In Italy, in the present day, and, we believe, in Etruscan paintings, an angular support similar in principle to this, for wood while under the workman's hand, is to be found. The saw is of a shape designed from early Egyptian representations of this tool and the form of the modern Oriental implement. The teeth are directed upwards, so that the cut is made by the pulling instead of the pushing stroke, as it is in the West. The red fillet, with the double tassel at the foot of the tressel is the aghal – it is portrayed in both the Assyrian sculptures, and the Egyptians pictures of the Jews led away as captives, as the only headdress. It is now worn by the Bedouin of Syria over a keffieh. The tools on the rack behind are from a collection of ancient carpenters' implements bought at Bethlehem. They include drills, an auger, mandrells, a plumb line, framesaw, and half-square, tools, most of which appear in Egyptian paintings of a date long anterior to the time of the Saviour. The crown in the casket is a combination of the forms of coronets of the dynasties of Antiochus and Herod, and of the ancient and modern Persian monarchs. The censer is of *cloisonné* enamel – used in the East at a much earlier date than that illustrated here. The design upon the ivory surface of the box is almost an exact copy from the ornamentation of capitals of columns still existing at Persepolis. The rounded arch of the windows may, the painter thinks, be justified by more than one example of buildings of the Christian era, discovered at Jerusalem. The landscape seen through the window represents the hills of Galilee, with Gebel-al-Covvies, the Hill of Precipitation, and, further off, the plain of Jezreel, and, beyond this, the mountains of Gilboa; almost meeting on the right the range of Carmel, while in the far distance, on the left, are the remote mountains extending to Moab behind the Jordan.'

The *Times* critic commented on 2 December, 1873, in a detailed and appreciative notice: 'We have here before us the fruit of five years intense toil by a man of rare earnestness, tenacity, and originality. Besides the actual labour, no small part of the thought and knowledge of a very industrious life has passed into this canvas. The work challenges, if for this reason alone, the most respectful and thoughtful attention … Every detail … is painted with a determined and equal completeness … It is evident at once that the painter of this picture rejects all the accepted rules as to selection, compromise, and designed variation of pictorial emphasis according to the relative importance of the thing painted. For him a fact is a fact, great or small, and there is only one way of painting facts – that is, as thoroughly as the painter can. The artist's imaginative art, according to this conception of the art, is exhausted when he has thought out his picture. In executing it he has only one rule to follow: paint everything in the same way, with the same insistance, and the same care. Leave the relative importance of the things painted to assert and settle itself. In proportion as the work has been well conceived and executed, the elements of it (so the advocates of this view of art maintain) will tell, as they ought, on the spectator, provided he bring a right spirit to his contemplation …'

After exhibition in London the large picture was shown at Oxford, where 'the extreme Church party denounced it as blasphemous,' and afterwards in the North of England, where, also according to Hunt, it drew particularly the interest of the working classes.

ENGRAVED: Frederick Stacpoole, published by Thomas Agnew and Sons, 13 July 1877 (28¾ × 22¾ in.).

PROV: Thomas Agnew and Sons, from the artist, sold to John Heugh, Dec. 1873; his sale, Christie's, 17.3.1877 (56), bt. Agnew, £1522.10., bt. from Agnew by J. T. Middlemore, Dec. 1896.

REF: Hunt, 1905, II pp. 310, 382; 1913, II p. 245; Agnew's Stock Books (information supplied by them Oct. 1968); and see No. 45.

Lent by the Trustees of the Middlemore Estate.

47 The Plain of Esdraelon from The Heights above Nazareth (*Plate 82*)

Flat oil on canvas, 16⅛ × 29½ in. (41 × 75 cm.)

SIGNED: *W h h* (monogram)

Begun at Nazareth in 1870 as a background for the large *Shadow of Death* (see No. 46). The artist described his visit in *Pre-Raphaelitism*: 'I encamped below the town, and ascended each morning to the eminence on which the ancient city had been built. Thence I had an enchanting view of the valley fields . . . and of its flanking hills reaching to "Gebel el Cowis", the Hill of Precipitation . . . On the great lower plain stretched the patchwork squares of cultivation under the slope of Tabor, continuing to the hills of Gilboa and Dothan, and these branched out into the swelling heights of Samaria, as well as the extended range of Carmel, bounding on the south Jezreel, Megiddo, and the lowland . . .'

It was finished in 1875–7 during Hunt's third visit to Palestine, especially for the first Grosvenor Gallery Exhibition of 1877. The frame was designed by the artist while at Jerusalem, 1877, and the pattern sent to F. G. Stephens to get it made. It was, however, first exhibited in its flat only.

It was exhibited later, in 1880, with the following quotation in the catalogue: 'In these holy fields, / Over whose acres walked those Blessed Feet / Which fourteen hundred years ago were nail'd / For our advantage on the Bitter Cross.'

A further study is No. 48, and a version (16½ × 29½ in.) passed through Christie's, 18.11.1960 (161), and Sotheby's 20.11.1963 (83), and is in a London private collection.

PROV: Mrs. Thomas Combe by 1886; Combe Bequest to the Ashmolean Museum, 1894.

EXH: Grosvenor Gallery, 1877 (48); Walker Art Gallery, 1880, *Liverpool Autumn Exhibition* (738), £1,155; Fine Art Society, 1886 (14).

REF: Edwin Arnold, *The Light of the World, or, the Great Consummation*, 1893, repr. fp. 71; Hunt, 1905, II pp. 287, 331; 1913, II pp. 229–30, 265; Ashmolean, *Catalogue of Paintings*, 1962, p. 75, No. 214; Hunt, letters to F. G. Stephens, 1 March & 23 April 1877 (Bodleian Library, Ocford).

Lent by the Visitors of the Ashmolean Museum, Oxford.

48 The Plain of Esdraelon (*Plate 81*)

Oil on canvas, 12½ × 28½ in. (31·8 × 72·3 cm.)

A study for the landscape in the large version of *The Shadow of Death.*

PROV: Miss Gladys Holman Hunt, who presented it to the father of the present owner.

Lent anonymously.

49 Thomas Fairbairn (*Plate 74*)

Oil on canvas, 47½ × 39 in. (120·6 × 99 cm.)

SIGNED AND DATED: *18 W h h 73* (initials in monogram)

Thomas Fairbairn (1823–1891), son of Sir William Fairbairn, the engineer, himself an engineer and native of Manchester; in the early 1860's moved to Burton Park, near Petworth, and in 1874 succeeded his father as 2nd Baronet. He was Chairman of the committee for the Manchester Art Treasures Exhibition of 1857 and appointed as a Commissioner to the Great Exhibition of 1851 in May 1861. He is portrayed seated in the North Court of the South Kensington Museum before a vista through to the South Court. The South Court had, for some little time before its completion in 1872, a screen across its south end, which may be that visible in No. 49. The portrait may therefore have been started somewhat earlier than the date on it. Behind Fairbairn on the wall at the left is the Cantoria from Santa Maria Novella by Baccio D'Agnolo and at the right is shown part of a 15th century Florentine roundel of the Holy Ghost with figures (Nos. 168 and 219 in the Collection). A study for part of the Cantoria and architectural mouldings is No. 223 below. The ground for the South Kensington Museum came from the Royal Commissioners for the 1851 Exhibition but otherwise the reason for the setting of this portrait is not clear. Hunt was commissioned to provide a painted design for inclusion in the decorations of the South Court but seems never to have carried it out. His only extant reference to No. 49 is in a letter to F. G. Stephens of 11 December 1876 when he mentions it as one of several he would have to retouch because of faulty colours. He had been 'overwhelmed with confusion at seeing that all my flesh painting went black without knowing the cause.'

Fairbairn first met Hunt when he commissioned *The Awakening Conscience* (No. 27), in 1853 at the suggestion of Augustus Egg. Through Hunt he commissioned Thomas Woolner, the sculptor to make a statue of his two deaf and dumb children and a bust of his father. Fairbairn later acquired Hunt's *Valentine rescuing Sylvia from Proteus* (No. 19), and *The Scapegoat* (No. 33); and in 1864 he commissioned a group portrait of his wife and their five children (see No. 211). He was responsible for the arrangement of the sale to Messrs. Agnew of *The Shadow of Death.*

PROV: The sitter, and thence by descent.

EXH: Royal Academy, 1874 (660).

REF: Boase, *Modern English Biography*, Supplement, 1912, p. 262; John Pope Hennessey, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, 1964, I pp. 188, 226, III p. 134, pl. 177, p. 154, pl. 223; Hunt, letter to F. G. Stephens, 11 Dec. 1876 (Bodleian Library, Oxford); information on the Victoria and Albert Museum from Mrs. Shirley Bury and Mr. Antony Burton.

Lent by J. Brooke Fairbairn, Esq.

50 Study of Edith

Oil on panel, 15¾ × 16 in. (40 × 40·6 cm.)

Unfinished, dating from about 1874.

PROV: The artist, and thence by descent.

EXH: Maas, 1961, *The Pre-Raphaelites and their Contemporaries* (134).

Lent by Diana Holman Hunt.

51 The Ship (*Plate 86*)

Oil on linen, 29½ × 38 in. (75 × 96·5 cm.)

SIGNED AND DATED: *18 W h h 75* (initials in monogram)

Illustrating the following lines from *In Memoriam* by Tennyson:

I hear the noise about thy keel,
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel!

It was painted in Jerusalem from sketches made on the voyage from Venice in 1875 on a ship which was still guided by the wheel at the helm. A pen and ink sketch of figures at the wheel (8 × 5¼ in.) and a water-colour study of the moon (6¾ × 2⅝ in.) belong to Mrs. Burt.

In April 1879 Hunt wrote to Stephens that it required 'a few more touches to make it complete'.

PROV: Bt. by subscription from the artist, as a memorial of his 81st birthday, 1907, for the Tate Gallery.

EXH: Grosvenor Gallery, 1879 (160); Fine Art Society, 1886 (27); Adelaide, 1887 (4); Whitechapel, 1890 (5); Leicester Galleries, 1906 (33); Manchester, 1906 (24); Walker Art Gallery, 1907 (15); C.E.M.A., 1944, *British Narrative Painting* (14); Bournemouth, 1951 (2); Arts Council, 1955 (27); Nottingham, 1959, *Victorian Painting* (29).

REF: Hunt, 1905, I repr. fp. 80, II p. 321; Tate Gallery, *Catalogue, British School*, 1924 (2120); Ironside and Gere, p. 31, pl. 29; Hunt, letter to F. G. Stephens, 19 April 1897 (Bodleian Library, Oxford).

Lent by the Trustees of the Tate Gallery.

52 The Triumph of the Innocents (*Plate 8*)

Oil on linen, 62 × 97½ in. (157·5 × 247·7 cm.)

An area of canvas, 23 × 17½ in., is inserted to include the head of the Virgin and the Child.

SIGNED AND DATED: *76 W h h 87* (initials in monogram)

The subject of *The Flight into Egypt* was first considered by Hunt in 1865–8, as part of the abortive decorations for St. Michael and All Angels, Cambridge (see No. 216). He took it up again while painting *The Shadow of Death* at Jerusalem in 1870 and then developed the idea to include the Holy Innocents. He began an oil sketch (29¾ × 47½ in.: Fogg Art Museum), and made an expedition to Gaza where he found 'a handsome group of trees by a waterfall', which he painted by moonlight. This sketch he left at Jerusalem until his third return there in 1875.

Due to the delay in the arrival of his painting materials from England he then began No. 52 on linen bought locally. It follows the sketch in general terms but differs in details, such as the pose of the Virgin and Child, the smaller number of Innocents, the type of the ass, and the details of costume. He relates that he 'commenced the large painting with the intention of making the effect of uncheckered moonlight, as in the original study, but when the large work expanded before me I judged that in the pearly hue of the moon alone, a picture of such dimensions would be monotonous in aspect, and that a supernatural light on the ghostly infants would help convey the impression of their celestial nature. To test the character of intensified moonlight, I used a lense on a bright night, and to my surprise found that the focus transmitted was not of silvery tone, but that of warm sunlight, and this I adopted.'

The material in the area of the Virgin and Child proved irregular and after much labour Hunt postponed the completion of this part until his return to England in 1878. Then, after several fruitless attempts to correct the fault, in which he felt himself to be opposed by supernatural powers, he began a replica, c. 1880 on a slightly larger canvas (61 × 100 in.). This was completed in 1884 and exhibited the following year alone at the Fine Art Society, and is now in the Tate Gallery. It differs slightly in colour and minor details from No. 52. He afterwards had the defective canvas cut out of No. 52 and repainted the Virgin and Child on newly inserted canvas. In 1891 he sold it to Liverpool Corporation. The original oil sketch he finally completed in 1903.

A study for the symbolic bubble and eleven sketches for the Christ Child and the Innocents, are in the Fogg Art Museum together with the oil sketch. A study of the *Foal of an Ass* is recorded. The study of a dog (5½ × 7½ in.: repr. Hunt, 1905, II p. 329), is in a private collection In America. Other studies are Nos. 225–235 below.

For the exhibition of the replica in 1885 and afterwards for the exhibition of No. 52 at Liverpool in 1891 the artist published a long descriptive pamphlet of which the Epitome reads:

'The flight into Egypt I have assumed to have occurred about sixteen months after the birth of Jesus. Guided by Christian tradition, and holding the birth of our Lord to have taken place in December, it follows that the period which I have assigned to the Flight into Egypt is the second April in His life.

During the spring-time, rich in flowers and first-fruits, the HOLY TRAVELLERS are represented as passing across the Philistine plain on the road to Gaza at a distance of about thirty miles from their point of departure. The night is far spent. While the declining moon sheds its last rays on the natural objects in the picture, unearthly light reveals the embodied spirits of martyred Innocents advancing in procession.

The Virgin is seated on a she-ass of the breed now known as the Mecca race, and the foal follows its mother, as is seen to this day in the East. Signal fires – still lit in Syria in time of trouble – are burning on the slope looking down from the tableland. St. Joseph is watching these fires intent on discovering any signs that may present themselves of a movement of soldiery upon the road. Of the trees that enrich the landscape, the nearest ones shelter a waterwheel used for the irrigation of the land. The more remote group clusters round a village, with its few huts visible by the lights that burn within. Having left the colder climate of the high country, then thickly populated and well cultivated, the fugitives have descended into the rich and more balmy atmosphere of the plain. As they advance nearer and nearer to a place of safety they feel the blessed relief of a sense of peace after disturbance and terror.

Conscious of the divine mercy, the heart of Mary rejoicing over her rescued son, feels compassion for the murdered Innocents, and for the childless mothers less happy and less honoured than herself. It is at this moment, when the Virgin has been replacing the garments in which the infant has been hurriedly wrapped at the time of the escape from Bethlehem, that Jesus recognises the spirits of the slain Innocents, his little neighbours of Bethlehem, children like Himself. They reveal the signs of their martyrdom. Garlanded for the sacrifice, bearing branches and blossoms of trees, they progressively mark their understanding of the glory of their service. An infant spirit isolated in wonder, finds no mark of harm where the sword wounded him, permitted to appear on his glorified body. Behind in the air are the babes as yet hardly awakened to the new life. In differing revelations of sorrow they show the influence of earthly terror and suffering still impressed upon them. Towards the front are other spirits of children triumphing in completer knowledge of their service. One of them in priestly office leads the band. Those who follow cast down their tokens of martyrdom in the path of their recognised Lord. Others encircle the travel-worn foal, wearily following its mother, and so bring it up to the onward group. The shallow stream over which the procession passes, reflecting the quiet beauty of the night sky, is unruffled except by the steps of Joseph. The flood upon which the spiritual children advance forms a contrast to this, by being in motion. The living fountains of water – the streams of eternal life – furnish this, mystically portrayed as ever rolling onward. Instead of being dissipated in natural vapour, the play of its wavelets takes the form of airy globes which image the Jewish belief in the Millennium that is to follow the advent of the Messiah.'

Hunt describes the meaning of the 'airy globes' at greater length further on:

'The steam is portrayed, as ever rolling onward and breaking – where it might if real water be dissipated in vapour – into magnified globes which image the thoughts rife in that age in the minds of pious Jews, particularly of those in great tribulation, of the millennium which was to be the mature outcome of the advent of the Messiah. The promises to the Patriarchs are progressive as is all the teaching of Revelation. The dream at Bethel first clearly speaks of the union of Earth and Heaven. This was the dawn of the exaltation of the Jewish faith, and accordingly the large orb reflects dimly the Patriarch asleep with a twofold ladder or pathway up and down, which is traversed by the servants of God. The intention is to combine with the first beautiful dream of the Patriarch other ideas of Messiah's reign which harmonise with this, and which were developed later. Heaven is indicated by the adoration by the elders of the spotless Lamb, and the broken-heartedness of those who turn towards Heaven is illustrated by the fallen penitent, by the young child, while the tree of life in the midst bears the fruit for the healing of the nations.'

Already before the completion of either version Ruskin devoted part of a lecture at Oxford in March 1883 to the picture's praise, in which he described it as 'the greatest religious painting of our time.' F. G. Stephens, in *The Portfolio* for 1885, on the contrary, commented on the inconsistency of Hunt's interpretation. After discussing the artist's own description he added: 'The reader will guess that here are mysteries indeed, such as art seldom ventures to deal with, and less often succeeds with. The living fountains, as depicted here, fail altogether in being mysterious, much less spiritual. They are apparently gelid sheets and curving planes of an unknown ice-like substance; and the "airy globes" of the artist and author are more substantial than bubbles . . . In the strange mixture of the real and unreal in Mr. Hunt's production more than one observer has noticed that which is akin to Albert Durer's somewhat contradictory ideas of design. An attempt to represent the unseen by substantial means and all too faithful methods which are self-contradictory and puzzling to the logical mind, is, to say the least, heavily handicapped against itself. In this respect the picture fails completely, not, of course, through any defect of skill, studies, or power on the part of the artist, but simply because he has employed methods which could not succeed.'

PROV: Bt. from the artist by the Walker Art Gallery, with the aid of contributions collected by Harold S. Rathbone, 1891.

EXH: Walker Art Gallery, 1890, *Liverpool Autumn Exhibition* (918); Walker Art Gallery, 1907 (6); Glasgow, 1907 (10); Royal Scottish Academy, 1909; Australian State Galleries, 1962 (42).

REF: Hunt, *The Triumph of the Innocents*, pamphlet published London, 1885, and Liverpool, 1891; F. G. Stephens, *The Triumph of the Innocents*, in *The Portfolio*, 1885, pp. 80 ff.; *W. Bell Scott*, II pp. 222–234; Hunt, 1905, II pp. 257, 298–9, 317, 320–31, 338–43, 352–3; 1913, II pp. 206, 208, 235–7, 258–64, 278–9, 283–4, 288, 411–7; *Ruskin*, XXXIII p. 277, and pl. xxxiii, XXXVII p. 404; Tate Gallery, *Catalogue of Paintings*, 1924, p. 141, No. 3334; Fogg Museum, Harvard, *Pre-Raphaelite Paintings*, 1948, pp. 53–55; Walker Art Gallery, Picture Book No. 3, 1948, *Twenty Narrative Paintings*, pl. 6.

Lent by the Walker Art Gallery, Liverpool.

53 Study of a head

Oil on oak panel, 13$\frac{3}{16}$ × 12$\frac{1}{8}$ in. (33·5 × 30·7 cm.)

SIGNED, DATED AND INSCRIBED: *W.H.H. 84 to his old friend/Dr. Q./Painted on Gesso M . . .*

The pose is close to the Virgin's head in *The Triumph of the Innocents.*

PROV: Purchased from Brown and Phillips, 1920.

EXH: Russel-Cotes Gallery, Bournemouth, 1953, *Bournemouth Festival.*

REF: Manchester City Art Gallery, *Annual Report*, 1920, p. 8 and repr.

Lent by the City of Manchester Art Galleries.

54 Cyril Holman Hunt – The Fisherman

Oil on canvas, 24 × 20 in. (61 × 50·8 cm.)

SIGNED AND DATED: *W h h 80* (initials in monogram)

Cyril Benone Holman Hunt (1866–1934), son of the artist by his first wife Fanny (see No. 40), born at Florence. He spent his life in the Colonial Service in Burma and Malaya. From Hunt's correspondence with F. G. Stephens (Bodleian), it would appear that this portrait was being carried out over a period between 1873–5 and 1880. In September 1873 Hunt was painting a background to it at Ewell; in March 1874 on taking it up he was finding it 'very important before doing other work to settle the colour of the suit.'; he was still working on it in September; in August of 1875 it was 'drying for the last touches', but it was not until April 1880 that he was intending finally to finish it for the Grosvenor Gallery Exhibition.

For another portrait see No. 236; others are reproduced in *Pre-Raphaelitism*.

PROV: Cyril Holman Hunt, who bequeathed it to the Fitzwilliam Museum, 1934.

EXH: Grosvenor Gallery, 1880 (89); Bradford, 1904; Walker Art Gallery, 1907 (20); Glasgow, 1907 (4).

REF: Hunt, 1913, II p. 272 (repr.), 324; *Connoisseur*, August 1959, p. 10, fig. 9; Hunt, letters to F. G. and Mrs. Stephens, 14 September 1873, 24 March and 8 September 1874, 25 August 1875; 10 April 1880 (Bodleian Library, Oxford).

Lent by the Fitzwilliam Museum, Cambridge.

55 Professor Richard Owen

Oil on panel, 35 × 27 in. (89 × 68·5 cm.)

SIGNED AND DATED: *18 W h h 81* (initials in monogram)

Richard Owen (1804–1892), F.R.S., D.C.L. etc.; K.C.B., 1884. Naturalist. Assistant and later Conservator of the Hunterian Museum of the Royal College of Surgeons of England, 1827–1856; first Superintendent of the British Museum (Natural History), 1856–1883; first Hunterian Professor of Comparative Anatomy and Physiology, 1836–1856. He is portrayed in the College of Surgeons robes of John Hunter (1728–1793), in which he was afterwards buried. Hunt first met him through Broderip, the naturalist and purchaser of *The Hireling Shepherd* (No. 22), 1852. Owen was an early champion of his pictures.

We are told that the sitter had a remarkable personality physically and mentally, with massive head, lofty forehead, curious and prominent eyes, high cheek bones and projecting chin, and very florid complexion.

On its exhibition at the Grosvenor Gallery in 1881, *The Times* critic commented: 'Perhaps the finest portrait in the Gallery among so many that are very fine is Professor Owen by Mr. Holman Hunt. This is a work which is full of Mr. Hunt's peculiarities of colour. The flesh of the face is that curious reddish yellow with purple shadows in which the artist delights, and it is painted with all the sculptured accuracy that is familiar to us in Mr. Hunt's religious subjects. None the less it is a fine portrait and also a fine likeness.'

PROV: The artist; Cyril Holman Hunt, who presented it to the British Museum (Natural History), 1934.

EXH: Grosvenor Gallery, 1881 (44); Walker Art Gallery, 1881, *Liverpool Autumn Exhibition* (351); Fine Art Society, 1886 (13); Manchester, 1887 (33); Whitechapel, 1888 (43); Glasgow, 1901 (529); Leicester Galleries, 1906 (8); Manchester, 1906 (42); Walker Art Gallery, 1907 (22); Glasgow 1907 (19).

REF: *Contemporary Review*, 1886, p. 750; Rev. R. Owen, *Life of Sir Richard Owen*, 1894, I p. 245 quoting *The Times*, 2 May 1881; Hunt, 1905, I pp. 321–2, II pp. 96(repr.), 344; 1913, I pp. 235(repr.), 236.

Lent by the Trustees of the British Museum (Natural History).

56 Dante Gabriel Rossetti (*Plate 90*)

Oil on panel, oval, 11½ × 8½ in. (29·2 × 21·5 cm.)

SIGNED AND DATED: *18 W h h 53* (initials in monogram)

Dante Gabriel Rossetti (1828–1882), artist and poet. When already on nodding terms he finally introduced himself to Hunt at the private view of the Royal Academy of 1848, when he revealed a fellow enthusiasm for Keats and admiration for Hunt's new method in his *Eve of St. Agnes* (No. 9). Later in the year he came under Hunt's guidance, in place of a short period with Ford Madox Brown. He was a moving spirit in the formation of the Pre-Raphaelite Brotherhood and introduced Thomas Woolner as a founder member.

On 12 April 1853, at his suggestion, the remaining members of the Brotherhood met at Millais's studio to make sketches of each other to send to their absent member, Woolner, in Australia (see No. 127). Hunt's crayon portrait of Rossetti (10½ × 8¾ in. City of Manchester

Art Galleries), sent out with the others, was eventually given by Woolner to William Michael Rossetti after the death of Dante Gabriel in 1882. Hunt states that it was then much rubbed and in danger of obliteration and he borrowed it from William Rossetti to make this copy to which he put the date of the original.

Hunt also made a pen sketch of Rossetti (repr. *Pre-Raphaelitism*, 1913, I p. 102), and a study of him for the head of *Rienzi* (coll: Mrs. Angeli).

PROV: The artist, and by descent to Mrs. Elizabeth Burt; purchased by Birmingham, 1961.

EXH: Walker Art Gallery, 1883, *Liverpool Autumn Exhibition* (533), £210, for sale; Grosvenor Gallery, 1884 (265); Fine Art Society, 1886 (9); Manchester, 1904; Leicester Galleries, 1906 (23); Manchester, 1906 (41); Walker Art Gallery, 1907 (42); Manchester, 1920, *D. G. Rossetti and F. M. Brown Family Portraits* (6), Birmingham, 1947 (39); Bournemouth, 1951 (18); Royal Academy, 1956–7, *British Portraits* (434).

REF: W. M. Rossetti, *The Portraits of Dante Gabriel Rossetti*, in *The Magazine of Art*, 1889, p. 149; Hunt, 1905, I pp. 106–7, 112–3, 340–1, repr. fp. 337; 1913, I pp. 72, 74–6, 78–9, 248, 249 (repr.); Birmingham, *The Pre-Raphaelites and their Circle*, 1965 (repr.); Richard Ormond, *Portraits to Australia*, in *Apollo*, Jan. 1967, pp. 25, fig. 6.

Lent by the City Museum and Art Gallery, Birmingham.

57 Master Hilary – The Tracer *(Plate 97)*

Oil on canvas, 48 × 26 in. (122 × 66 cm.)

SIGNED AND DATED: *8 W h h / 6* (initials in monogram)

Exhibited at the Grosvenor Gallery with the following quotation in the catalogue: ' "Be sure before painting to make a correct outline" – *Old-fashioned Manual of Art.*'

Portrait of Hilary Lushington Hunt (1879–1949), the artist's son by his second wife Edith. The present condition of the portrait differs from the reproductions in both the 1905 and 1913 editions of *Pre-Raphaelitism*: the knickerbockers were formerly plain, not striped, and the cap thrust through the belt has been added. According to Diana Holman Hunt this was probably the work of Edward Hughes, and the cap was added at the suggestion of Millais. Earlier alterations, by the artist, also visible in the reproductions, are evident: the whole of the figure has been moved over to the left and the original straighter position of the left leg shows through.

Hilary as a baby was the Christ Child in the *Triumph of the Innocents* (see Nos. 52 and 235); a further study of him is No. 241 and other studies of him are reproduced in *Pre-Raphaelitism.*

PROV: The artist, and thence by descent.

EXH: Grosvenor Gallery, 1887 (208); Whitechapel, 1888 (51); Leicester Galleries, 1906 (15); Manchester, 1906 (23); Walker Art Gallery, 1907 (8), and 1923, *Liverpool Autumn Exhibition* (824).

REF: Hunt, 1905, II p. 335, repr. fp. 418; 1913, II pp. 303 (repr.); Diana Holman Hunt, *My Grandmothers and I*, 1960, p. 100.

Lent by Diana Holman Hunt.

58 The Lady of Shalott *(Plate 96)*

Tempera and oil on panel, 17½ × 13⅜ in. (44·4 × 34·1 cm.)

SIGNED: *W h h* (monogram)

INSCRIBED on the frame, with the following stanza from Tennyson's poem:

> *From the bank and from the river*
> *He flashed into the crystal mirror,*
> *'Tirra lirra' by the river*
> *Sang Sir Lancelot*
> *Out flew the web and floated wide;*
> *The mirror crack'd from side to side;*
> *"The curse is come upon me" cried*
> *The Lady of Shalott*

Sketch for the large picture now in the Wadsworth Athenaeum, Hartford, Connecticut. The design is a development of the illustration in Moxon's edition of Tennyson's poems published in 1857 (No. 69), which was itself a development of the earlier drawing of 1850 (No. 119). In the 1913 edition of *Pre-Raphaelitism* Hunt wrote that for this new work, 'I increased the space about the head and at the sides of the composition, to allow for new inventions enlarging on the significance of the subject'. He there makes clear that he began this sketch first: 'To determine the treatment, I executed the design on an eighteen inch panel in tempera and completed it in oil, preparatory to the large picture, which I now began by painting the figure on an absorbent ground, commenced in distemper, making again several divergences from the small picture.'

This would make the commencement of No. 58 in or before 1886, the date given for the beginning of the large picture. According to the Manchester 1906 *Hunt* catalogue, however, it was begun in 1887, and was not completed until 1905, that is concurrently with the large version.

In general composition No. 58 remains close to the Tennyson illustration, but to this several details have been added or altered. The scenes in the medallions on either side of the mirror represent, at the left, the *Agony in the Garden*, and at the right, *Christ in Majesty* holding a globe (in the illustration the latter subject is just visible on the left, and Christ appears on the cross on the right). Above the medallions is introduced, on either side of an opening to the sky, a relief of eight cherubs holding various musical instruments and implements: these are stated to 'represent the virtues of active and passive service to which the Lady has vowed herself'. Added also, are the doves flying through the room, the seven-branch candlestick and the pair of pattens on the floor. Samuel Wagstaff (*loc. cit.*) draws attention to the similarity of the multiple mirror in the earliest drawing of 1850 (No. 119) to that in the *Arnolfini Marriage* by Van Eyck, which entered the National Gallery in 1842 and which Hunt mentions early in his autobiography, and in this picture and the large version notes the parallel between the pattens on the floor and the shoes in the Van Eyck. He also suggests a parallel with *The Awakening Conscience* (No. 27), which he suggests forms a stage between the 1850 drawing and the illustration, and in subject appears a 'prologue' or antithesis to the oil pictures.

In the large picture, now at Hartford (canvas 74 × 57½ in.), further alterations and elaborations were made in the details. The medallions on either hand become a Virgin adoring the Child (copied after a relief from the studio of Lucca Della Robbia then belonging to Hunt), and Hercules in the Garden of the Hesperides (painted from a polychrome plaster relief, 27¼ × 20½ in., made by the artist and now in Manchester City Art Gallery; a life study for it belongs to Mrs. Burt); at the top left is a further relief of dancing figures, again after a plaster relief made by the artist. The metal posts of the loom are elaborated with varying leaf and plant motifs, and the upper part of the candelabrum is changed into an oil lamp. Hunt made a wax statuette for the figure, which he painted in the picture initially from the nude (see No. 246); he painted an oil sketch for the tapestry of Sir Galahad presenting the Sanc Grail to King Arthur (H. Holman Hunt sale, Hawkins, Rocklands All Saints, 7.6.1951 (289), 34 × 25 in.); he also studied various forms of fractured glass. A Mrs. Amelia Milnes sat over a period of three years, for the hair, which was draped over an easel. A Miss Eugene Sellers and a Stella Duckworth sat for two different poses for the head (repr. Hunt, 1913, II p. 310: Mrs. Burt); a 'large monochrome cartoon' was, according to Diana Holman Hunt, also made. The peacock bodice and the pattens were from items belonging to Hunt. Studies connected with the large picture are Nos. 246–248 below.

The large picture, after being often laid aside for other work, and after its final completion by Edward Hughes under Hunt's supervision, as a result of Hunt's failing sight, was exhibited at Messrs. Tooth's Gallery in 1905 in a frame designed by the artist. Hunt also published a detailed explanation of his purpose:

'Tennyson, in his poem of *The Lady of Shalott*, deals with a romantic story which conveys an eternal truth, based upon the romance of King Arthur and the Knights of the Round Table. The name of the lady and the events recorded are the invention of the poet.

The progressive stages of circumstance in the poem are reached in such enchanting fashion as to veil from the casual reader the severer philosophic purport of the symbolism throughout the verse.

The parable, as interpreted in this painting, illustrates the failure of a human Soul towards its accepted responsibility. The Lady typifying the Soul is bound to represent faithfully the workings of the high purpose of King Arthur's rule. She is to weave her record, not as one who mixing in the world, is tempted by egoistic weakness, but as being "sitting alone"; in her isolation she is charged to see life with a mind supreme and elevated in judgment. In executing her design on the tapestry she records not the external incidents of common lives, but the present condition of King Arthur's Court, with its opposing influences of good and evil. It may be seen he is represented on his double throne, the Queen is not there, and he is saddened by her default; but he is still supported on his right and on his left by the virtues.

At his right hand Charity is sheltering motherless children under her aegis, while Justice and Truth are on his left.

The knights below are bringing their services.

Sir Galahad is offering on his shield the cup of the Holy Grail, which alone pure innocence and faithfulness have enabled him to obtain; parts of the web which are not yet completed would reveal the true services of other knights, but on the left of the embroidery the Lady has already pictured the brilliant, but idle and vain-glorious Sir Lancelot, who brings no offering but lip-service, kissing his finger tips.

The Lady's chamber is decorated with illustrations of devotion of different orders: on one hand the humility of the Virgin and her Child, and on the other the valour of Heracles, who, having overcome the dragon, is seizing the fruit of the garden of the Hesperides, while the guardian daughters of Erebus are dead in sleep.

The mirror stands as the immaculate plane of the lady's own inspired mind, or, if you prefer the interpretation, the unsullied plane upon which Art should reflect Nature as opposed to bald realism and so far she has obeyed its mandates, but, seeing the happiness of the common children of men denied to her for the time, wavering in her Ideal, she becomes envious, and cries, "I am half sick of shadows."

In this mood she casts aside duty to her spiritual self, and at this ill-fated moment Sir Lancelot comes riding by heedlessly singing on his way.

Fascinated by his reflection in the mirror, she turns aside to view him through the forbidden window opening on to the world below.

Having forfeited the blessing due to unswerving loyalty, destruction and confusion overtake her. The mirror, "cracks from side to side," the doves of peace which have nestled in her tower find refuge from turmoil in the pure ether of the sky, and in their going extinguish the lamp that stood ever lighted, her work is ruined; her artistic life has come to an end. What other possibilities remain for her are not for this service; that is a thing of the past. It was suggested to me that the fate of the Lady was too pitiful! I had Pandora's Box with Hope lying hid, carved upon the frame.

Unwittingly the traitor, Lancelot, imparts consolation in his final words –

> ". . . She has a lovely face;
> God in His mercy lend her grace,
> The Lady of Shalott." '

PROV: The artist until 1907; bought from his widow by John Edward Yates by 1910 or 1911, and bequeathed by him to Manchester, 1934.

EXH: Leicester Galleries, 1906 (3); Manchester, 1906 (29); Walker Art Gallery, 1907 (67); Manchester, 1911 (229); Arts Council, 1967, *Decade 1890–1900* (5); Berlin, Akademie der Kunste, 1968, *Le Salon Imaginaire* (70).

REF: G. S. Layard, *Tennyson and his Pre-Raphaelite Illustrators*, 1894, p. 43; Meynard & Farrer, 1893, p. 32; *The Guardian*, Dec. 5, 10 and 18, 1906 (controversy over the authorship of the large picture), included in Press Cuttings Book on Hunt, Manchester City Art Gallery; Hunt, 1905, II pp. 377–8, 381; 1913 II pp. 308–11, 318, 401–3; Diana Holman Hunt, *My Grandmothers and I*, 1961, p. 117; Samuel J. Wagstaff, Jr. *Some Notes on Holman Hunt and the Lady of Shalott*, in Wadsworth Athenaeum Bulletin, Summer 1962, pp. 1–21, fig. 7; *The Queen*, Dec. 1968 (col. repr. of large version); *Apollo*, Dec. 1968, p. 477 (repr. of large version).

Lent by the City of Manchester Art Galleries.

59 May Morning on Magdalen Tower

(*Plate 93*)

Oil on canvas, 62 × 80½ in. (157·5 × 204·5 cm.)

SIGNED AND DATED: *18 W h h 90* (initials in monogram)

The custom of greeting the sun on May Morning from a high place with a hymn appears to be a relic of Druidical worship. The May Morning service on Magdalen Tower, Oxford, is itself of ancient origin and survived in some form into the 19th Century, when, in the 1840's it was saved from near extinction through the efforts of Dr. Bloxam and its present form adopted. The *Hymmus Euchisticus*, with words by Dr. Thomas Smith, Fellow of Magdalen 1663–92, and with music by Dr. Benjamin Roberts, organist 1664–85, is sung facing towards the rising sun.

Hunt took up the subject, which he had long had in mind (he states as early as 1850), in 1888. He took a sketch block to the ceremony on Magdalen Tower on 1 May and made observations but, according to the President's Note Book, did not sketch on that occasion. Shortly afterwards he began work on the tower from 4 a.m. on the small canvas, No. 60, and continued on this for several weeks. The present picture was then begun in a room in the New Buildings at the College. He was working again at Oxford on the portraits in December 1888 and January 1889 and the President noted his departure on the 29 January: 'Mr. Holman Hunt the Artist who had been painting a picture representing the May Morning function on Magdalen Tower in College for some weeks left Oxford today taking the picture with him to London – where he intends to finish it and exhibit it in the Spring.'

Models include distinguished fellows of the college and the staff of the College Choir School, and a few of the choristers, together with several other models introduced by the artist. In particular the artist included the figure of a Parsee, a sun-worshipper, at the right. He also introduced the mass of flowers, chiefly tulips, hyacinths, lilies, imperial martagons and fritillaries, and the William III bowl which is the earliest piece of plate belonging to the college. He excluded the usual crowd of onlookers.

The identity of the participants is given as follows:

In the back row from the extreme right: 1. Sir Walter Parratt (Hon. Fellow of Magdalen and organist 1872–82); 2. a Parsee; 3. Sir Herbert Warren, President of Magdalen; 4. Dr. J. R. Bloxam (see No. 249); 5. Canon H. R. Bramley, Fellow; 6. Sir John Stainer, Professor of Music; 7. Dr. J. S. Burdon-Sanderson, Fellow and First Waynfleets Professor of Physiology at Oxford.

In the next row, from the right: 8. Hilary Holman Hunt, son of the artist; 9. H. B. Parsons, chorister; 10. – Garland, a bass layman; 11. W. E. Stainer, son of John Stainer above; 12. Harold Alexander, chorister.

In the third row from the right: 13. in front, unknown; 14. T. S. B. Williams, chorister; 15. back of head just showing, Philip Wiggins, chorister; 16. Claud Napier, grandson of Lord Napier and Ettrick.

In the front row of boys, from extreme left: 17. the boy facing forward, James Rye, barrister; 18. the little boy next to him, Basil Napier; 19. sharing his music, Paul Haas, son of the pianist; 20. in profile to Haas' left, W. H. Ferguson, chorister; 21. next to Haas, looking up, Robert Collier; 22. the next profile head, unknown; 23. top of head only visible, F. Barton; 24. left ear only showing, unknown; 25. boy turning to look back, unknown.

In front, the two adults are: 26. at left, Dr. Varley Roberts, College Organist; and 27. next him, Dr. W. E. Sherwood, headmaster of the College School.

The copper repoussé frame was designed by the artist and made by the Guild of Handicraft established by C. R. Ashbee in 1889. The design incorporates at the bottom, the rising sun with frogs and fishes leaping in the stream at the renewal of morning life; lilies and wild briar twine up either side with, on one side convolvulus or 'Morning Glory'; at the top is a lark shaking its wings for flight before the crescent moon has set; nesting birds appear at each corner.

A pamphlet explaining the May Morning ceremony in detail was published to coincide with the exhibition of No. 59 at the Grosvenor Gallery in 1891.

PROV: Bt. from Mrs. Holman Hunt by Lord Leverhulme, 1919.

EXH: Grosvenor Gallery, 25 Old Bond Street, 1891; Walker Art Gallery, 1893, *Liverpool Autumn Exhibition* (1016); Guildhall, 1897 (135); Leicester Galleries, 1906 (29); Manchester, 1906 (34); Walker Art Gallery, 1907 (11); Port Sunlight, 1948 (121).

REF: Grosvenor Gallery pamphlet, 1891, *May Morning, Magdalen Tower, Oxford, painted by W. Holman Hunt*; F. W. Farrar, *Mr. Holman Hunt's "May Morning, Magdalen Tower"*, in *The Contemporary Review*, CIX, 1891, pp. 814–8; Edward Clodd, *Memories*, 1916, pp. 203–4; Gissing, pp. 203, 204; H. G. Kirby, *May Morning on Magdalen Tower*, in *Country Life*, CIX, 1951, pp. 1284–5 (repr.); Hunt, letters to Mrs. Hunt, Dec. 1888, Jan. 1889, and 3 Aug. 1890 (John Rylands Library, Manchester); Hunt, letter to Mr. Hubbard, Guild of Handicraft, 19 May 1899 (Victoria & Albert Museum Library); *President's Note Book* ms., entries for 1 May 1888 and 26 January 1889 (Magdalen College, Oxford), information supplied January 1969.

Lent by the Trustees of the Lady Lever Art Gallery, Port Sunlight.

60 May Morning on Magdalen Tower

Oil on canvas, 15 1/16 × 19 1/4 in. (39 × 49 cm.)

Begun on the Tower of Magdalen College in May 1888. Hunt states that 'For several weeks I mounted to the Tower Roof about four in the morning with my small canvas to watch for the first rays of the rising sun, and to choose the sky which was most suitable for the subject. When all was settled I repeated the composition upon a larger canvas' (No. 59). It was probably completed after the large canvas as it differs in several details, in particular a choir boy replaces the lay clerk in the second row from the right.

In a letter to Barrow Cadbury the artist had the following to say '. . . the subject itself is, in my mind, one of peculiar interest because it testifies to a latent but strong racial poetic feeling in the English nature, and I think such sentiment should be kept alive and recorded for people too unobservant of customs that are practised before their eyes from year to year. . . . I ought to say that my treatment of the ceremony is rather abstract than of prosaic fact, inasmuch as on May mornings nowadays half the tower roof is crowded by under-graduates waiting the termination of the hymn to engage in youthful frolic. This having nothing to do with the vital ceremony, I used an artistic license to remove these playful intruders, together with an unsightly rail which, in fact, separates the two groups. And as for the abundant flowers, though few are now displayed, Anthony Wood, writing well-nigh three centuries ago, speaks of the service as floral, which is retained in the fact that the choristers, having a holiday on May Day, go into the fields flower collecting. . . .'

The circular copper repousée frame, designed by the artist, has a repeat pattern of alternating flames and arrow heads within an acanthus border and is inscribed on four cartouches: MAY MORNING / MAGDALEN TOWER / / AND FYRY PHEBUS RYSETH UP SO BRIGHTE / THAT AL THE ORIENT LAUGHETH OF THE LIGHTE.

PROV: The artist; Barrow Cadbury in 1907 and presented by Mr. and Mrs. Barrow Cadbury to Birmingham, 1907.

EXH: Leicester Galleries, 1906 (2); Manchester, 1906 (18); Walker Art Gallery, 1907 (59); Tate Gallery, 1911–12 (78); Arts Council, 1953, *British Life* (13); Tokyo 1967, *British Royal Family Exhibition* (98).

REF: Meynell and Farrar, 1893, p. 24 (repr. in frame); Hunt, 1905, II p. 377–8; 1913, II p. 311; H. G. Kirby, *May Morning on Magdalen Tower*, in *Country Life*, CIX, 1951, pp. 1284 (repr.), 1286; Birmingham Art Gallery, *Catalogue of Paintings*, 1962, pp. 79–80 (132'07); *Apollo*, April 1968, p. 246.

Lent by the City Museum and Art Gallery, Birmingham.

61 Harold Rathbone (*Plate 91*)

Oil on panel, 9¼ × 7 in. (23·1 × 17·8 cm.)

SIGNED AND DATED, on a shield: *9 W h h 3* (initials in monogram)

Harold Stewart Rathbone (1858–1929), an artist and one of the founder members of the Della Robbia Pottery at Birkenhead; trained in Paris and at the Slade School, and for a time in the 1880's a pupil of Ford Madox Brown at Manchester. He was a member of a noted Liverpool merchant family; his father, Philip Rathbone was Chairman of the Arts Committee of the Walker Art Gallery and the sitter often accompanied his father on visits to artists' studios in London when pictures were being selected for the Liverpool Autumn Exhibition. He organised the subscription list to purchase Holman Hunt's *Triumph of the Innocents* (No. 52) for Liverpool, and this may have first brought him into contact with Hunt.

He owned a few works by Ford Madox Brown and Holman Hunt, including *The Haunt of the Gazelle*, No. 135.

PROV: The sitter; Alderman John Lea, who bequeathed it to the Walker Art Gallery, 1927.

EXH: Walker Art Gallery, 1894, *Liverpool Autumn Exhibition* (1190); Manchester, 1906 (38); Walker Art Gallery, 1907 (40); Glasgow, 1907 (23); Manchester, 1911 (218); Cummer Gallery, Jacksonville, Florida, 1965, *Artists of Victoria's England* (31).

REF: Information from the artist in the Gallery files.

Lent by the Walker Art Gallery, Liverpool.

PRINTS

62 My Beautiful Lady and Of My Lady in Death

Two etchings on one plate, 7⅞ × 4¾ in. (20 × 12 cm.)

SIGNED on the plate: *W. HOLMAN HUNT*

Illustrating two poems by Thomas Woolner, and published as frontispiece in the first number of the Pre-Raphaelite Journal, *The Germ*, January, 1850. Hunt was working on the etching in September 1849. Proofs were taken to be sold separately; one of these, inscribed to F. G. Stephens, is in the Tate Gallery. The journal came to an end after four numbers. Edward Burne-Jones in *The Oxford and Cambridge Magazine* for 1856 called Hunt's etching 'truly a song without words'.

PROV: Acquired by the British Museum, 1867.

REF: *P.R.D. & L.*, pp. 214, 231–2, 235, 242–3; Hunt, 1905, I pp. 193, 196; 1913, I p. 136 (repr.); Schleinitz, p. 24 (repr.); Doubty and Wahl, I p. 55.

Lent by the Trustees of the British Museum.

63 The Abundance of Egypt

Etching, India proof, 6⅛ × 4¾ in. (15·5 × 12 cm.)

SIGNED AND INSCRIBED, on the plate:
W Holman Hunt and *20*

Published as plate 20 in *Etchings for the Art Union*, 1857. The subject was afterwards used for the painting of *The Afterglow* (Nos. 29 and 30). See No. 64.

PROV: Purchased by the British Museum, 1865.

Lent by the Trustees of the British Museum.

64 The Desolation of Egypt (*Plate 65*)

Etching, India proof, 4½ × 1⅞ in. (11·5 × 4·8 cm.)

SIGNED AND INSCRIBED, on the plate:
W H Hunt and *21*

Study of the Sphinx, Gizae, published as plate 21 in *Etchings for the Art Union*, 1857.

Hunt wrote to James Hook, A.R.A. from the 'Tomb of the Pyramids Geezah' (*sic*) on 1 May 1854: 'I was in hopes of being able to try the etching tools which you so kindly selected for me before sending away this epistle that I might consult you upon any difficulty that should present itself to my unpractised hand but unfortunately the parcel is out of reach . . . [and] not prudent to have it here for the four more days I remain . . .' He was working on an etching at Jerusalem later in 1854 and it is not clear whether Nos. 63 and 64 were completed at this time or after the artist's return to England.

PROV: Purchased by the British Museum, 1865.

REF: Hunt 1905, I, p. 378 (repr.) 424; 1913, I p. 276 (repr.); Hunt, letter to J. C. Hook, A.R.A., 1 May 1854 (John Rylands Library, Manchester).

Lent by the Trustees of the British Museum.

POEMS BY ALFRED TENNYSON

Published by Edward Moxon, 1857, with illustrations by W. Mulready, T. Creswick, D. G. Rossetti, J. E. Millais, etc., and seven by Hunt Nos. 65–71.

65 Recollections of the Arabian Nights

Headpice, proof, page 13.

Engraved by J. Thompson, 3⅛ × 3⅝ in. (8 × 9·3 cm.)

A sketch is No. 180 and a watercolour version, No. 200.

66 Recollections of the Arabian Nights

Tailpiece, page 19.

Engraved by T. Williams, 3⅝ × 3⅛ in. (9·3 × 8 cm.)

A study is No. 181.

67 The Ballad of Oriana

Headpiece, page 51.

Engraved by the Brothers Dalziel, 3⅝ × 3⅛ in. (9·3 × 8 cm.)

A sketch for the horse belongs to Mrs. Burt.

68 The Ballad of Oriana

Tailpiece, page 55.

Engraved by the Brothers Dalziel, 3⅛ × 3⅝ in. (8 × 9·3 cm.)

Sketches are Nos. 182 and 183.

69 The Lady of Shalott (*Plate 69*)

Headpiece, page 67.

Engraved by J. Thompson, 3⅝ × 3⅛ in. (9·3 × 8 cm.)

Development of a design of 1850 (No. 119), and later used as the basis for an oil painting (see No. 58). The drawing on the woodblock is reproduced in Hunt, 1905, II p. 101. Other sketches for the same subject are Nos. 186–188.

70 Godiva

Headpiece, page 281.

Engraved by the Brothers Dalziel, 3¾ × 3⅛ in. (9·5 × 8 cm.)

71 The Beggar Maid

Headpice, India proof, page 359.

Engraved by T. Williams, 3⅝ × 3⅛ in. (9·3 × 8·1 cm.)

In a volume of proofs of engravings cut by Williams.

Sketches are Nos. 189–192.

The illustrations were commissioned while Hunt was in Palestine in 1855 and while there he looked out for suitable backgrounds. He began his designs on his return in 1856, then giving up the second subject in *The Lady of Shalott* to Rossetti; in March 1857 *Lady Godiva* was added to his list.

The volume was published at one and a half guineas but was not a financial success. The stock was sold to Routledge who then published it successfully at one guinea. According to Hunt the artists received twenty-five guineas for each illustration (Rossetti receiving thirty).

Hunt met Tennyson for the first time sometime in 1857 or 58 when Tennyson questioned his interpretation of *The Lady of Shalott* and *The Beggar Maid*. Hunt relates their interview in detail, and describes Tennyson as saying: '". . . why did you make the Lady of Shalott, in the illustration, with her hair wildly tossed about as if by a tornado?" Rather perplexed, I replied that I had wished to convey the idea of the threatened fatality by reversing the ordinary peace of the room and of the lady herself; that while she recognised that the moment of catastrophe had come, the spectator might also understand it. "But I didn't say that her hair was blown about like that. . . . Why did you make the web wind round and round her like the threads of a cocoon?" "Now," I exclaimed, "surely that may be justified, for you say—

> Out flew the web and floated wide;
> The mirror crack'd from side to side:

a mark of the dire calamity that had come upon her." But Tennyson broke in, "But I did not say it floated round and round her." My defence was, "May I not urge that I had only half a page on which to convey the impression of weird fate, whereas you use about fifteen pages to give expression to the complete idea?" But Tennyson laid it down that "an illustrator ought never to add anything to what he finds in the text. . . .'

The Pre-Raphaelite illustrations from the volume were reprinted in *Some Poems by Alfred Lord Tennyson*, 1901, with an Introduction by Holman Hunt.

REF: G. S. Layard, pp. 40–47; Gleeson White, p. 105; Hunt, 1905, II pp. 62–3, 98 ff., 124–5; 1913, II pp. 43–4, 72 ff., 95–6; Forrest Reid, pp. 6, 36, 39, 42–3, Doughty and Wahl, I p. 238; W. E. Fredeman, *Pre-Raphaelitism, A Bibliocritical Study*, 1965, p. 280; Hunt, letter to Lear 13.3.1857 (John Rylands Library).

Nos. 65 and 66 lent by the Witt Libary, Courtauld Institute of Art; No. 67 lent by M. G. Bennett; Nos. 68, 70 lent by the Walker Art Gallery; No. 69 lent by Liverpool City Libraries; No. 71 lent by Robin de Beaumont.

ONCE A WEEK

Hunt contributed three illustrations to this magazine in 1860.

Nos. 72–74.

72 Witches and Witchcraft

Engraved by the Brothers Dalziel, 4 × 4⅞ in. (10 × 12·5 cm.)

Vol. II, 12 July 1860, p. 438, illustrating a story by 'Azile L. Nostaw'.

73 At Night

Engraved by Swain, 3 1/16 × 5 in. (7·8 × 12·8 cm.)

Vol. III, 21 July 1860, p. 102, illustrating an anonymous poem. A corrected proof is reproduced by Forrest Reid, p. 47 (Hartley Collection, Boston), and a study in Hunt, 1905, II p. 147.

74 Temujin

Engraved by the Brothers Dalziel, 4 × 4⅞ in. (10 × 12·5 cm.)

Vol. III, 1 December 1860, p. 630, illustrating a poem by 'H.P.' A pencil sketch for it (6¼ × 5½ in.) belongs to Mrs. Burt.

Nos. 72 and 74 lent by Liverpool City Libraries, No. 73 lent by the Witt Library, Courtauld Institute of Art.

PARABLES FROM NATURE

By Mrs. Margaret Gatty. First Series. First published in this format by George Bell and Sons, 1861, with illustrations by P. H. Calderon, etc. and two by Hunt, engraved on wood by H. Harral.

75 The Light of Truth

Frontispiece, 3⅞ × 5⅛ in. (9·8 × 13 cm.)

A study, called *Will-o-the-Wisp*, is No. 206.

76 Active and Passive

Page 57, 5⅛ × 3⅞ in. (13 × 9·8 cm.)

A slight pencil sketch belongs to Mrs. Burt.

Nos. 75 and 76 lent by the Witt Library, Courtauld Institute of Art.

GOOD WORDS

Hunt contributed only two designs to the magazine, in 1862 and 1878.

77 Go and Come *(Plate 67)*

Engraved by the Brothers Dalziel, 5½ × 4¼ in. (14 × 11 cm.)

1862, p. 32, illustrating a poem by Dinah Mulock. Hunt accepted the commission for this illustraion from the Dalziels on 21 November, 1861.

EF: Dalziel, p. 162.

ent by M. G. Bennett.

NGLISH SACRED POETRY OF HE 16TH, 17TH, 18TH AND 19TH ENTURIES

elected and edited by R. A. Willmott. Published y Routledge, 1862, with illustrations by H. Hunt, J. D. Watson, J. Gilbert, J. Wolf, etc.; ngraved on wood by the Brothers Dalziel.

he Lent Jewels

rontispiece, 5 × 4 in. (12·8 × 10·2 cm.)

llustrating a poem by Richard Chevening rench.

EF: Dalziel, pp. 176–7 (repr.); Gleeson White, epr. fp. 144; Hunt, 1905, p. 155; 1913, II p. 117 repr.).

ent by Robin de Beaumont, Esq.

TUDIES FROM LIFE

y Dinah Craik. Published in Hurst and lackett's Standard Library, first published 862, with an illustration by Hunt; steel en- raving, cut by Joseph Brown.

ost

rontispiece, 5¼ × 3¼ in (13·3 × 8·3 cm.)

he design in watercolour, is No. 207.

EF: Gleeson White, pp. 140–1; Forrest Reid, . 48.

ent by the Witt Library, Courtauld Institute f Art.

ALZIELS' BIBLE GALLERY

llustrations from the Old Testament from riginal drawings by Sir Frederick Leighton, .R.A., and others, including one by Hunt. ublished by George Routledge & Sons, 1881.

liezer and Rebekah at the Well

Vood engraving, 7 × 5⅜ in. (17·8 × 13·7 cm.)

IGNED AND DATED on the block: *1863 / W h h* initials in monogram)

EF: Dalziel, p. 251 (repr.)

ent by the Liverpool City Libraries.

Day in the Country *(Plate 64)*

tching, India proof, 5½ × 8¼ in. (14 × 21 cm.)

rom a *Selection of Etchings by the Etching Club*, published by Joseph Cundall and Thomas Bosworth, 1865. The *Athenaeum* reviewer considered it 'One of the finest etchings we have ever seen . . . a sunlight effect, the scene a roadside farmhouse, in front of which takes place an interview between a young man, his wife and mother. The landscape portion of this drawing has all the richness, variety and force of a fine study from nature; few etchings surpass it in local colour . . .'

A pen and ink sketch for the figures and the coach (5 × 4 in.) with differences in the treatment, belongs to Mrs. Burt.

REF: *The Athenaeum*, 7 January 1865, p. 24.

Lent by the Trustees of the British Museum.

DIVINE AND MORAL SONGS

By Isaac Watts; illustrated in the new Graphotype Process by W. H. Hunt, W. C. Thomas, J. D. Watson, etc., under the superintendence of H. Fitzcook; published by Nisbet, 1867.

82 **A Morning Song of Praise**

6⅛ × 4⅜ in. (15·5 × 11·2 cm.)

REF: Gleeson White, 1897, p. 127–8; Forrest Reid, p. 47.

Lent by Robin de Beaumont, Esq.

83 **The Father's Leave-taking**

Etching, on Japanese vellum paper, 10⅛ × 7½ in. (25·7 × 19 cm.)

SIGNED AND DATED, on the plate: *18 W h h 79* (initials in monogram)

Carried out for the Etching Club; from the silverpoint drawing, No. 239.

PROV: Acquired by the British Museum, 1929.

REF: Hunt, 1905, II pp. 331–333 (repr.); 1913, II pp. 265–266 (repr.).

Lent by the Trustees of the British Museum.

THE LIGHT OF THE WORLD OR THE GREAT CONSUMMATION

By Sir Edwin Arnold; published by Longman's, Green and Co., 1893, with 14 illustrations after paintings and designs by Holman Hunt, reproduced in various media.

84 **Christ Before Pilate**

Line-block, 4⁹⁄₁₆ × 6⁷⁄₁₆ in. (11·7 × 16·4 cm.)

Proof of illustration fp. 44, with artist's corrections. A drawing for it is No. 256.

85 'Did some man find his shekels in a field'

Line-block, 4 9/16 × 6 7/16 in. (11·6 × 16·4 cm.)

SIGNED AND DATED on the block: *W h h / 1892* (initials in monogram)

Illustration, page 117.

The volume also includes a photogravure after *The Vision of the Shepherds* ('*Glory to God in the Highest*') (No. 255), and engravings after *The Importunate Neighbour* (Melbourne), *Jerusalem* (Watercolour, William Morris Gallery), *Tyre, capital of a column of Canopy over descent to Tomb of David*, and *Christ and the Mary Magdalene* (watercolour, Fog Art Museum). These were all apparently designed specially for this work.

REF: Hunt, 1905, II p. 380; 1913, II p. 316, No. 85, repr. p. 318.

No. 84 lent by Mrs. Virginia Surtees, the volume No. 85 by M. G. Bennett.

DRAWINGS

86 Deptford Church

Pencil, 12⅜ × 9¾ in. (31·4 × 24·7 cm.)

INSCRIBED with title, and on the back: *W H H / probably of the times of St. Agnes' Eve and Deptford*

This must be a very early work on grounds of style.

PROV: The artist and thence by descent.

Lent by Mrs. Elizabeth Burt.

87 Sketches of Costume

Pencil, 10½ × 8 9/16 in. (26·7 × 21·8 cm.)

INSCRIBED with colour notes and: *Arthur Goodwin 1639, Vol. 5 Pennant, Lord Fairfax, Charles I last Vol.*

Copies of engravings after portraits in the extra illustrated copy of Pennant's *Some Account of London* in the British Museum (Department of Prints and Drawings), Vol. V, plates 124, and 239, etc.

Further studies from the same source, of Cromwell dissolving the Long Parliament and the execution of Charles I, are in the same collection. They were perhaps intended for a projected work which was never executed.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

WOODSTOCK

Nos. 88, 89.

88 Sketch of back view of man bending over a book

VERSO: Various studies of figures and a horse

Pencil, 9¾ × 5½ in. (24·8 × 14 cm.)

INSCRIBED: *W.H.H.*

Probably a study for the figure of Dr. Rochecliffe reading the Evening service in the picture illustrating *Woodstock* which Hunt exhibited at the Royal Academy in 1847, and which is now in Canada (a photograph exists). A study for his frock-coat is on the reverse of No. 90, and other slight sketches for details also belong to Mrs. Burt.

He chose the subject, 'because it belonged to a class of pictures most popular, and so offered a fair chance of sale, as well as due exercise in serious inventiveness.'

PROV: The artist, and thence by descent.

REF: Hunt, 1905, I p. 64: 1913, I pp. 45, 52.

Lent by Mrs. Elizabeth Burt.

89 Studies of a Carolean Chair

Pencil, 10½ × 8 9/16 in. (26·7 × 21·8 cm.)

INSCRIBED: *W H H*

VERSO: study of a Head

Possibly a preliminary study for the chair in *Woodstock* in which Sir John Lee is seated, though of slightly different design than the picture. A further study of similar chairs is also in the same collection.

PROV: As No. 88

Lent by Mrs. Elizabeth Burt.

CHRIST AND THE TWO MARYS

Nos. 90, 91.

90 Sheet of sketches, together with sketches for 'The Eve of St. Agnes'

VERSO: Further sketches for both, together with finished study of a frock coat for *Woodstock*

Pencil, pen and sepia ink, 10⅛ × 15 in. (25·8 × 38 cm.)

INSCRIBED: *Christ of the 2 Maries / W H H*

Studies for No. 8.

PROV: The artist, and thence by descent.

91 Sheet of Studies, together with sketches for 'The Eve of St. Agnes'

Pencil, 12⅝ × 18⅛ in. (32·1 × 46 cm.)

INSCRIBED: *Christ & the two Maries*

PROV: As No. 90.

Nos. 90 and 91 lent by Mrs. Elizabeth Burt.

THE EVE OF ST. AGNES

Nos. 92–4.

92 Sheet of Studies

Pencil and ink on cartridge paper, folded, 22 × 15 in. (55·9 × 38 cm.)

INSCRIBED: *Studies for Eve of St. Agnes / W H H*

Studies for the figures in various positions, and thumb-nail sketches of the whole composition in various stages.

PROV: The artist, and thence by descent.

93 Life Study of sleeping man sprawled on the floor (*Plate 13*)

Red chalk, heightened with white, on grey paper, 13 × 19¼ in. (33 × 48·8 cm.)

INSCRIBED: *Eve of St. Agnes* and with a further illegible inscription.

PROV: As No. 92.

94 Study for final composition (*Plate 11*)

Pencil, 5¼ × 7½ in. (13·3 × 19 cm.)

Identical with the finished picture, No. 9, in all the details except the head of Madeline.

PROV: As No. 92.

EXH: Tate Gallery, 1923 (152); Birmingham, 1947 (147).

REF: Hunt, 1905, I p. 79; 1913, I p. 55.

Nos. 92–94 lent by Mrs. Elizabeth Burt.

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95 Hyperion

Pen and ink, 4½ × 10⅛ in. (11·4 × 25·8 cm.)

INSCRIBED on the mount: *W. Holman Hunt 1847*, and with the following stanzas from Keat's poem *Hyperion*: Book I:

> *And still these two were postured motionless,*
> *Like natural sculpture in cathedral cavern.*
> *The wile in tears*
> *She touched her fair large forehead to the ground,*
> *Just where her falling hair might be outspread*
> *A soft and silken mat for Saturn's feet.*
> *Hyperion.*

According to the 1913 edition of *Pre-Raphaelitism*, this was a drawing for the Cyclographic Club, of which Hunt, Millais, and Rossetti were members, with various other young artists of mixed calibre and which flourished for a period around 1847–8.

PROV: Mrs. Holman Hunt; Hilary Holman Hunt; anon. sale Christie's, 3.8.45 (132, part), bt. Walker.

EXH: Tate Gallery, 1923 (145).

REF: W. M. Rossetti: *Dante Gabriel Rossetti, his Family Letters*, 1895. Vol. I p. 121–2. Hunt, 1913, I p. 69 (repr.).

Lent by the Courtauld Institute (Witt Collection).

96, 97 Peace and War (*Plate 7*)

Pen and ink, each 5¼ × 8½ in. (13·3 × 21·5 cm.)

INSCRIBED, probably at a later date: *W.H.H.* and No. 97 dated *1848.*

Illustrating the poem *Captain Sword and Captain Pen* by Leigh Hunt, first published 1835, and with the following lines inscribed on the mount:

> *Behold him! By a ditch he lies*
> *Clutching the wet earth, his eyes*
> *Beginning to be mad. In vain*
> *His tongue still thirsts to lick the rain . . .*

According to Hunt, these were designed for the Cyclographic Club, at the age of nineteen. Later designs for the same theme are Nos. 177 and 178.

PROV: The artist, and by descent to Hilary Holman Hunt; anon. sale Christie's, 3.8.1945 (132 part), bt. Walker; bt. from the Leger Gallery by the Cecil Higgins Art Gallery, 1957.

EXH: Tate Gallery, 1923 (314), with manuscript opinions of members of the Cyclographic Club; Leicester Galleries, 1949, *Victorian Romantics* (50).

REF: Hunt, 1905, II pp. 81 (repr.), 82; 1913, II pp. 56 (repr.), 58.

Lent by the Cecil Higgins Art Gallery, Bedford.

98 Benjamin's Sack

Pencil, 11¾ × 18⅛ in. (29·8 × 46 cm.)

INSCRIBED on the back: *Benjamin's Sack, Design for Cyclographic Club, by W H H 1849?*

The subject is taken from *Genesis*, xlv, 12. A copy, made c. 1848 after a cast of the Baptistry Gates of Paradise (Florence) by Ghiberti.

PROV: The artist, and thence by descent.

REF: Hunt, 1905, I p. 106; 1913, I p. 74.

Lent by Mrs. Elizabeth Burt.

99 **One Step to the Death bed, and one to the Bier**

Pencil, 10⅝ × 14⅜ in. (27 × 36·5 cm.)

INSCRIBED: *1846*

VERSO: Slight group of figure studies.

Illustrating the dirge in the poem *Ginevra* by P. B. Shelley. Sketch for a different composition than No. 100, with the figure of *Ginevra* lying full length on her bed. A photograph of a further drawing exists, carrying this composition a stage further; it is inscribed with the title and dated 1846–7.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

100 **One Step to the Death-bed** (*Plate 9*)

Ink, 7 × 11 in. (17·8 × 28 cm.)

INSCRIBED, bottom right: *W. Holman Hunt to his P R B | Dante G Rossetti* and bottom left: *WILLIAM HOLMAN HUNT | P R B | 1848.*

The title and artist is inscribed, in Rossetti's hand, on a separate slip, formerly attached to the drawing.

Illustrating the poem *Ginevra*, by Percy Bysshe Shelley; the quotation is taken from the *Dirge*:

She is still, she is cold
On the bridal couch,
One step to the white death-bed,
And one to the bier,
And one to the charnel – And one, Oh where?
The dark arrow fled
In the moon . . .

Both Hunt and Rossetti were keen admirers of this poet. The composition differs entirely from No. 99 which probably precedes it in date. Here Ginevra is supported towards her bed by two women and a child.

PROV: Given by Hunt to Dante Gabriel Rossetti; his sale (Wharton), 6.7.1882 (341 P.) bt.?: anon. sale Christie's, 26.7.1957 (63), bt. Agnew for the present owner.

Lent by Professor R. L. Purdy.

RIENZI

Nos. 101–107.

101 **Study for the Composition**

Pen and black ink, fragment, 4⅝ × 4 in. (11·8 × 10·2 cm.)

INSCRIBED: *Rienzi*

VERSO: Sketch of two figures by the tomb of a knight

INSCRIBED: *Then suddenly with [. . .]. | The flow & . . . and wept | Guinevere | and Idylls of the King?*

Torn fragment of the left-hand half of the composition with the heads of the three chief figures heavily erased. It differs from the final picture, No. 12, in the pose of the young knight at the left and of the horseman moving away beyond; a steeper hillside is also indicated at the left.

PROV: The artist, and thence by descent.

102 **Two life studies for the dead boy** (*Plate 17*)

Pencil, 14¼ × 19¾ in. (36·2 × 50·2 cm.)

INSCRIBED: *Henry Jordan | 18 Nelson Street | Long Lane | Bermondsey*

The head and right hand are in a different position from the picture. A further study in red chalk for a seated figure appears at the top left. Hunt states that life drawings for the various figures were deferred until the background was painted while the summer lasted.

The inscription perhaps refers to a model.

PROV: As No. 101.

REF: Hunt, 1905, I p. 115.

103 **Life study for soldier kneeling at extreme right, and a finished study for his head** (*Plate 16*)

Pencil, and red and black chalk, 18 × 12¾ in. (45·8 × 32·4 cm.)

INSCRIBED: *Sketches for Rienzi | W H H*

A life study for the soldier seated next to this figure is reproduced in *The Magazine of Art*, 1891, p. 84.

PROV: As No. 101.

104 **Life study of man seated on saddle, with right hand raised, seen from behind**

Pencil, 17⅜ × 11⅝ in. (44·2 × 29·5 cm.)

INSCRIBED: *Study for | "Rienzi" soldier*

A life study for a further horseman is reproduced in *The Magazine of Art*, 1891, p. 81

PROV: As No. 101.

105 **Study for the left hand of Adrian di Costello**

Pen and ink, over pencil, 4¾ × 6⅛ in. (12 × 15·5 cm.)

PROV: As No. 101.

106 **Studies of a horse**

Pencil on blue-grey paper, 11 × 14 in. (28 × 35·5 cm.)

INSCRIBED: *Study for Rienzi*

VERSO: Standing figure

Slight sketches for the kneeling figure at the extreme right of the picture are on the same sheet.

PROV: As No. 101.

Nos. 101–106 lent by Mrs. Elizabeth Burt.

107 **Study for the head of the Young Knight, Adrian di Costello** (*Plate 15*)

Black and red chalk, 6 × 5¼ in. (15·2 × 13·3 cm.)

SIGNED AND DATED: *W h h* (monogram) *1848*

INSCRIBED: *J. E. Millais / Study for head in Rienzi*

Study of John Everett Millais (see Nos. 127, 128).

PROV: The artist, and thence by descent.

EXH: Leicester Galleries, 1906 (44); Manchester, 1906 (71); Walker Art Gallery, 1907 (95); Glasgow, 1907 (66); Tate Gallery, 1923 (215); Maas Gallery, 1961, *The Pre-Raphaelites and their Contemporaries* (36).

REF: Hunt, 1905, I p. 113 (repr.); 1913, I. p. 79 (repr.).

Lent by Diana Holman Hunt.

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108 **Love at First Sight**

Pencil, 5⅛ × 8½ in. (13 × 21·6 cm.)

INSCRIBED: with notes on colour and size and *W H H*

Studies for the deer in No. 13.

PROV: By descent in the artist's family.

Lent by Mrs. Elizabeth Burt.

109 **A Converted British Family sheltering a Christian Priest from the Persecution of the Druids** (*Plate 26*)

Pen and ink, 9 × 11¾ in. (22·8 × 29·8 cm.)

Study for the composition in No. 15.

This was being carried out during May 1849 and W. M. Rossetti noted in the Pre-Raphaelite *Journal* for the 23rd that it was completed.

The individual figures are somewhat altered in the final picture, in particular the old woman succouring the priest is replaced by a young girl. The basic composition remains identical, except for the lack here of the thatched roof.

PROV: The artist until 1907; Sir Sigismund Neumann, Bart., who presented it to Johannesburg.

EXH: Walker Art Gallery, 1907 (110); Glasgow, 1907 (53).

REF: *P.R.D. & L.*, pp. 210, 212; Hunt, 1905, I p. 175 (repr.); 1913, I p. 121 (repr.); C. H. Collins Baker, *Catalogue of Pictures presented by Sir S. Neumann, Bart.*, 1912, p. 23.

Lent by the Art Gallery of Johannesburg.

110 **Morning** (*Plate 6*)

Pen and ink, over faint pencil, 6⅝ × 13⅛ in. (16·9 × 33·2 cm.)

Design for a decorative panel, one of two commissioned, in 1849, by Nockalls J. Cottingham, an architect and decorator in the Gothic taste, and son of the architect of the same name. The two panels, not four as Hunt relates, were apparently for a house Cottingham was then decorating. Hunt gives a slightly garbled account, which three extant letters from Cottingham (John Rylands Library) help to clarify. On 15 June 1849, Cottingham wrote asking Hunt to call, 'Being desirous of offering you a commission to paint a pair of pictures for me . . .; as the subjects I have thought of are poetical ones, requiring in each a number of nude female figures, perhaps you would put under your arm a few of your sketches . . .' The pictures were to illustrate *Morning* and *Evening*. Hunt would appear to have asked for confirmation in writing and an advance, for on 11 August he received an acrimonious reply ('I regret you making the request as regarding limit of price . . . you will find hereafter in life that a man may be *too* selfish and grasping . . .'), refusing the advance, but confirming the commission in set terms, at the price of £50 on completion, and enclosing an order on Winsor and Newton for Ultramarine. Hunt would appear to have accepted this as W. M. Rossetti notes in the Pre-Raphaelite *Journal* under 26th August that he was completing the designs and intending to present them to Cottingham the following day. He seems, however, to have finally declined the commission, for want of money to continue, and the drawings were returned without payment. A further letter from Cottingham about a year later replying to one from Hunt, makes it clear that Hunt had also made a sketch of a head for the same scheme, which had not then been returned.

A further pen study for *Morning* remains in family ownership (No. 111). Writing to Sydney Cockerell in 1909 about No. 110, Hunt stated: 'I did not know of the existence of the drawing you speak of but it is probably a rough design made as one of a series of decorative paintings commissioned by Mr. Nockalls Cottenham [*sic*]. I had thought he had returned this; but it seems he did not. One I did retain I tore up, judging it to be too embrionic for other eyes than my own; from your description I gather that the design which has come to you illustrates "Morning", the shape of the spandrils was furnished by Mr. Nockalls Cottenham. The lower figures represented Arcadian reapers, sleeping on the ground and just awakening, while the spirits of the morning were floating overhead bring new life to all the vegetation . . .'

Millais was carrying out similar decorations in 1848, at Leeds. (See *Millais* catalogue, Liverpool and the R.A., 1967, Nos. 10–15.)

PROV: C. Fairfax Murray, who presented it to the Fitzwilliam Museum, 1909.

REF: *P.R.D. & L.*, pp. 213, 219; Hunt, 1905, I pp. 179–82; 1913, I pp. 124–5; Nockalls J. Cottingham, three letters to Hunt, 15 July and 11 August, 1849 and n.d. (1850) (John Rylands Library, Manchester); Hunt, letter to Sydney Cockerell, 26 July, 1909 (Fitzwilliam Museum, Cambridge).

Lent by the Fitzwilliam Museum, Cambridge.

111 Morning (*Plate 8*)

Pen and ink over pencil, 7½ × 14⅛ in. (19 × 35·8 cm.)

INSCRIBED: *MORNING* and *W H H*, probably at a later date.

A further design for the Nockalls Cottingham commission with variations in the composition. It is in reverse order to No. 110 and the 'spirits of morning' fly forward from the left instead of across the picture plane from the right.

PROV: The artist, and thence by descent.

REF: As No. 110.

Lent by Mrs. Elizabeth Burt.

CLAUDIO AND ISABELLA

Nos. 112–114.

112 Finished study for the composition (*Plate 33*)

Pen and ink and wash, 12¼ × 7¼ in. (31·2 × 18·4 cm.)

SIGNED AND DATED: *W h h 50* (initials in monogram)

INSCRIBED on back in the artist's hand: *No. 1 Original design for the painting / of Claudio and Isabella . . .*

The first design for No. 17, 1850. Hunt showed it to a Royal Academician, who had given him a commission for a £50 picture in 1849, together with designs illustrating *The Lady of Shalott* (No. 119) and an unspecified subject (possibly *Ruth and Boaz*, No. 120). The Academician repudiated his commission and declared, accordin to Hunt, that if he ever intended it, 'the sight of my designs, with their hideous affectations, would have cured him of any desire to possess any work of mine.' Egg, to whom Hunt then showed them, thought them admirable and gave him money on account for a future, cheaper, picture, to enable him to get on with the *Claudio and Isabella*.

No. 112 shows Isabella in a more unrestrained pose than the later studies or final picture; the lute is also lacking at this stage. A note in Ricketts' hand on the back states that this is a good likeness of Walter Deverell and that he sat for Claudio, but Hunt makes no mention of this.

Another drawing in fine pen wash formerly belonged to George Rae, Birkenhead. This was a copy of the engraving after No. 112, and repudiated by Hunt.

PROV: The artist until 1906; bt. from Leicester Galleries by Charles Ricketts and C. H. Shannon, 1907, £100; bequeathed by C. H. Shannon to the Fitzwilliam Museum, 1937.

EXH: O.W.S., Winter 1903 (174); Leicester Galleries, 1906 (60); Walker Art Gallery, 1907 (109); Manchester, 1911 (201); Royal Academy, 1934, *British Art* (1243) repr.

REF: *Contemporary Review*, 1886, pp. 485–6, 823; Hunt, 1905, I pp. 211–214, 213 (repr.); 1913, I pp. 150, 151 (repr.), 250; Hunt, letter to S. Cockerell, 10 August 1909, Fitzwilliam Museum.

Lent by the Fitzwilliam Museum, Cambridge.

113 Sketch for the picture (*Plate 34*)

Brush and indian ink, 7 × $3\frac{15}{16}$ in. (17·8 × 10 cm.)

INSCRIBED, at a later date: *W.H.H.*

Dated 1851 in Hunt (1905 and 1913), and close to the final composition.

PROV: The artist; purchased from the Leicester Galleries, 1906 and Felton Bequest to Melbourne, 1907.

EXH: Leicester Galleries, 1906 (not in Catalogue); Australian State Galleries, 1962 (34).

REF: Hunt, 1905, I p. 212 (repr.); 1913, I p. 151 (repr.).

Lent by the National Gallery of Victoria, Melbourne.

114 **Sketch for Isabella and study for her Hands**

Pencil, 9¾ × 5¾ in. (24·8 × 14·6 cm.)

INSCRIBED, verso: *Claudio & Isabella*

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

VALENTINE RESCUING SYLVIA FROM PROTEUS

Nos. 115–118.

115 **Sketch for the Composition** (*Plate 28*)

Pencil, 6½ × 7⅝ in. (16·5 × 19·4 cm.)

INSCRIBED: *First Study for the Picture / Two Gentlemen of Verona*

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

116 **Study for the Composition** (*Plate 27*)

Pen and ink, arched top, 9¼ × 12 in. (23·5 × 30·5 cm.)

SIGNED, AND INSCRIBED at a later date: *W. Holman Hunt / Two Gentlemen of Verona*

Following the sketch in the pose of the figures: Sylvia leans back sharply against Valentine, whose right leg is thrust forward. In the oil sketch and final picture (Nos. 20 and 19) he thrusts between Sylvia and Proteus and she is in a more upright position.

The head of Sylvia is erased so it is not possible to judge of her original expression before the alteration to the oil painting.

PROV: The artist; Mrs. Holman Hunt, who presented it to the British Museum, 1927.

EXH: Walker Art Gallery, 1907 (89); Glasgow, 1907 (38); Tate Gallery, 1923 (150).

REF: *P.R.D. & L.*, p. 278; Hunt, 1905, I pp. 236, 235(repr.) (where it appears to be unsigned); 1913, I p. 168, 169 (repr.).

Lent by the Trustees of the British Museum

117 **Study for the Head of Valentine** (*Plate 30*)

Pen and ink over pencil, and wash, 8 × 6 in. (20·3 × 15·2 cm.)

A portrait of James Lennox Hannay, a barrister and later magistrate, and a cousin of James Hannay the writer who was a close friend of the Pre-Raphaelite circle. He was at Hunt's studio on 2 March 1851 after sitting for this head.

PROV: The artist, and by descent to Mrs. Elizabeth Burt, who gave it to the present owner.

EXH: Birmingham, 1947 (150)

REF: *Contemporary Review*, 1886, p. 488; *P.R.D. & L.*, pp. 295–6; Hunt, 1905, I p. 237.

Lent by T. Sutton, Esq.

118 **Two Sword Hilts**

Pen and ink, and pencil, 9⅝ × 6¾ in. (24·5 × 17·2 cm.)

INSCRIBED: *Two Gentlemen of Verona*

VERSO: Figure Studies

After the sale of *Valentine rescuing Sylvia from Proteus* at Christie's in 1887 a controversy arose about the authenticity of the swords used by the artist, in which he was accused of an anachronism inconsistent with the Pre-Raphaelite insistence on truth and accuracy. In his long and detailed refutation he commented: '. . . what the sword was itself I do not remember. It was enough for me to recognise that I could paint what I had in mind from it, more perfectly than from anything else at hand . . .'

PROV: As No. 115.

REF: Hunt, 1905, II pp. 344–49; 1913, II pp. 388–91.

Lent by Mrs. Elizabeth Burt.

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119 **The Lady of Shalott** (*Plate 31*)

Pen and ink and black chalk, 9¼ × 5⅝ in. (23·5 × 14·2 cm.)

W. M. Rossetti in the P.R.B. *Journal* records that one of Hunt's chief designs since the opening of the 1850 Royal Academy was the breaking of the spell from *The Lady of Shalott*. Hunt mentions this earlier design when discussing the Moxon edition of Tennyson's poems with Rossetti in 1856–7 (see Nos. 65–71 and 184–188), and commented that it 'was only put on one side when the paper was so worn that it would not bear a single new correction'. He evidently had it in mind when preparing the design for Moxon.

It illustrates the lines 'Out flew the web and floated wide, The mirror cracked from side to side,' but he has also incorporated the several incidents of the poem into it through the introduction of eight smaller mirrors encircling the mirror of the poem, where Sir Lancelot is visible outside the window beyond the reflected image of the Lady of Shalott. These mirrors illustrate, from the top right: (a) the Lady bending over her loom, (b) kneeling and looking through the mirror, (c) Sir Lancelot passing on his horse, (d) the Lady getting into her boat, (e) invisible behind the lady, (f) seated in the boat, floating down to Camelot, (g) Sir Lancelot bending over her in the boat, and (h) ? the walls of Camelot.

Samuel Wagstaffe (*loc. cit.*) draws attention to the similarity of the multiple mirror with that in the *Arnolfini Portrait* by Van Eyck, which entered the National Gallery in 1842 and which Hunt mentions early in his autobiography; the parallel is carried further in the oil painting of the subject dating from 1886 and onwards (see No. 58) and based on the intervening illustration to Moxon's edition of Tennyson, 1857.

PROV: Given by Hunt to either Coventry Patmore or his wife; Felton Bequest, 1921.

EXH: Australian State Galleries, 1962 (33), repr. pl. 7.

REF: G. S. Layard, *Tennyson and his Pre-Raphaelite Illustrators*, 1894, p. 39; *P.R.D. & L.*, p. 279, entry for 24 Oct. 1850; Hunt, 1905, I p. 211; 1913, II pp. 73, 75; Daniel Thomas, *Pre-Raphaelite Works in the Collection* in *Annual Bulletin of the National Gallery of Victoria*, II, 1960, Fig. 25; Samuel J. Wagstaff, Jr., *Some Notes on Holman Hunt and The Lady of Shalott*, in *Wadsworth Athenaeum Bulletin*, Summer 1962, p. 6, Fig. 4.

Lent by the National Gallery of Victoria, Melbourne.

120 Ruth and Boaz (*Plate 25*)

Pen and ink and pencil, unfinished, 13 × 20¼ in. (33 × 51·4 cm.)

SIGNED, probably at a later date: *W.H.H.*

WATERMARK: *Whatman's Turkey Mill 1850.*

The subject is taken from *Ruth* ii, 14: 'And she sat beside the reapers; and he reached her parched corn, and she did eat.'

Previously thought to date from circa 1848 and to be connected with the Cyclographic Club, but William Michael Rossetti notes the inception of Hunt's design in his Pre-Raphaelite *Journal* for October, 1850: 'His other chief designs since the opening of the exhibition [the R.A. of 1850] have been the breaking of the spell from *The Lady of Shalott* [No. 119], one, not yet finished, of Ruth at meal-time, receiving corn from Boaz to eat . . . Hunt talks of going to Jerusalem when he can set about the Ruth, and painting it on the spot . . .' This date which better agrees with its style is confirmed by the watermark. It was never carried out as a painting.

PROV: Hilary Holman Hunt, by descent, sold Hawkins, Rockland All Saints, 7.6.1951 (285); purchased from Leger by the Ashmolean, 1952.

EXH: Walker Art Gallery, 1907 (120); Glasgow, 1907 (43); Tate Gallery, 1923 (242); Leger, 1951–2, *Early English Watercolours* (52); Arts Council, 1953 (25).

REF: *P.R.D. & L.*, p. 279; Hunt, 1905, I p. 103 (repr.); 1913, I p. 70 (repr.); *Report of the Visitors of the Ashmolean Museum*, 1952, p. 56.

Lent by the Visitors of the Ashmolean Museum, Oxford.

121 The Reverend J. D. Jenkins

Pencil, 5 × 4½ in. (12·7 × 11·5 cm.)

SIGNED: *W. HOLMAN HUNT*

Study for *New College Cloisters*, No. 21

PROV: Mrs. Holman Hunt, who presented it to Jesus College, 1912.

EXH: Birmingham, 1947 (152).

Lent by the Principal and Fellows of Jesus College, Oxford.

THE HIRELING SHEPHERD

Nos. 122–124.

122 Study for the shepherd and woman

Pencil, $4\frac{7}{16} \times 7\frac{3}{16}$ in. (11·2 × 18·2 cm.)

INSCRIBED, VERSO: *First Drawing / Hireling / Shepherd* and *Sketch for figures in Hireling Shepherd.*

Study for No. 22.

PROV: The artist, and thence by descent.

EXH: Tate Gallery, 1923 (148); Birmingham, 1947 (151).

REF: Hunt, 1913, I p. 189 (repr.).

123 Life study for the woman and a portrait head in profile to left

Pencil, 9¼ × 13⅛ in. (23·5 × 33·3 cm.)

INSCRIBED: *Hireling Shepherd.*

PROV: As No. 122.

Nos. 122 and 123 lent by Mrs. Elizabeth Burt.

124 **Study for the head of the shepherd** (*Plate 38*)

Pencil, ink and wash, 6 15/16 × 6 5/16 in. (17·7 × 16 cm.)

SIGNED AND DATED: *W h h 52* (initials in monogram)

Identical with the final picture.

PROV: Felton Bequest to Melbourne, 1907.

EXH: Australian State Galleries, 1962 (35).

REF: Hunt, 1905, I p. 317 (repr.); 1913, I p. 231 (repr.).

Lent by the National Gallery of Victoria, Melbourne.

125 **Sketch of four figures by a gate**

Pencil, 8¼ × 9⅞ in. (21 × 25 cm.)

The subject is unidentified.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

126 **Charles Allston Collins**

Pencil, 10 × 5¾ in. (25·4 × 14·6 cm.)

DATED: *July 1852*

Charles Allston Collins (1828–1873), son of William Collins the landscape painter and brother of Wilkie Collins the novelist. He was a close associate but never a member of the Pre-Raphaelite Brotherhood and a particular friend of Millais's. He sat to Hunt for one of the figures in the Druids picture (No. 15), 1850, and in the late autumn of 1851 was with Hunt and Millais at Ewell when they were all painting backgrounds for paintings. He later gave up painting for writing; married Kate Dickens, daughter of the great novelist, and died at an early age. Hunt drew a portrait of him after death (Birmingham City Art Gallery).

Lent by Diana Holman Hunt.

127 **John Everett Millais** (*Plate 20*)

Coloured chalks, 10½ × 8¼ in. (26·6 × 20·9 cm.)

SIGNED, DATED AND INSCRIBED: *W. Holman Hunt / P R Brother Tom Woolner April 12th 1853*

John Everett Millais (1829–1896); entered the Academy Schools at the age of 11 where he quickly gained renown; met Hunt in 1844 but only became intimate in 1847; with him and Rossetti was a founder member of the Pre-Raphaelite Brotherhood the following year. He was undoubtedly the most professionally accomplished of the group but later chose to join the Academic circle; A.R.A. 1853, R.A. 1863, P.R.A. 1896. He had thoughts of accompanying Hunt to the Near East in 1854. Though their paths diverged after the fifties, they always remained friends.

On Friday 12 April 1853 members of the Pre-Raphaelite Brotherhood met at Millais's studio in his home in Gower Street to draw portraits of each other to send as souvenirs to Thomas Woolner, who had emigrated to Australia. The idea was Rossetti's who had written to Woolner in January about it, the intention being that Woolner and his friends should do the like on the same date.

Hunt first drew Rossetti (see No. 56). No. 127 was apparently begun by F. G. Stephens, who gave it up in despair and instead sent a letter on the 21 April: 'We agreed then to meet at Millais's house on the Friday and make the sketches, which was done, and I understand you are to receive them with this. You will recognise doubtless the ghastly countenance of one of your friends, which J.E.M. drew [also National Portrait Gallery]. – I made an attempt at his most splendid head, but the failure was utter and in spite of all the tauntings he could pronounce, with proddings from Hunt, I viciously refused to proceed. You will I hope forgive me, when I add that I was very ill or so sick at heart from some bad news I had just received that any noise was welcome, but actual thought seemed almost madness – However, Hunt, with his indefatigable affection for me leaned over my shoulder and altered it, so that it may be just recognizeable for the handsome Johnny's head. He blew up furiously and has not forgiven the slander yet.'

Hunt makes no mention of assisting Stephens whom he states abstained from any attempt, while his own portrait of Millais was not quite finished by dusk.

In another letter to Woolner, on 16 April, Rossetti wrote 'Are not Hunt's sketches wonderful? They are made with "Swiss Chalks" not Creta Levis. The "Swiss" are softer than the Creta, but I think much more beautiful in colour. Hunt will send you out some of both.'

Hunt adds a laconic statement that the whole group of drawings hung up in Woolner's studio, first in Melbourne and later in London, were 'not without the desired effect upon his clients, while he was awaiting recognition.'

PROV: Thomas Woolner, from the artist, April 1853; given by him to F. W. Cosens, sold

Christie's, 17.5.1890 (11), bt. H. Quilter; Harry Quilter, sold Christie's, 7.4.1906 (8), bt. in; his in 1907; Sydney Morse, sold Christie's, 19.3.1937 (119) bt. Agnew, £44.2.; presented by L. G. E. Morse, to the National Portrait Gallery, 1937.

EXH: Walker Art Gallery, 1907 (86); Arts Council, 1964, *Ruskin and his Circle* (237).

REF: Hunt, 1905, I pp. 340–341; 1913, I pp. 248, 250; Amy Woolner, *Thomas Woolner: his Life in Letters, 1917*, p. 58; Doughty and Wahl, I pp. 122, 131; Richard Ormond, *Portraits to Australia*, in *Apollo*, January 1967, pp. 25 ff. repr. fig. 2; Walker Art Gallery and Royal Academy, Catalogue of the Exhibition *Millais P.R.B., P.R.A.*, 1967, *passim*.

Lent by the National Portrait Gallery.

128 John Everett Millais (*Plate 23*)

Pencil, 10 × 7 in. (25·4 × 17·8 cm.)

SIGNED AND DATED: *W h h* (monogram) *1853, Decr.* added at left.

Probably made as a memento before Hunt left for the Near East. A portrait of Hunt by Millais dates from the same time (Versions: Mrs. Cuthbert, and Ashmolean Museum).

PROV: The artist, and thence by descent.

EXH: Manchester, 1906 (75); Walker Art Gallery, 1907 (78); Glasgow, 1907 (35); Tate Gallery, 1923 (221); Birmingham, 1947 (155); Royal Academy, 1956–7, *British Portraits* (742).

REF: Hunt, 1905, I p. 340 (repr.); 1913, I p. 204 (repr.).

Lent by Mrs. Elizabeth Burt.

129 Walter Deverell (*Plate 21*)

Black chalk, heightened with red, 14 × 10¼ in. (35·6 × 26 cm.)

SIGNED AND DATED: *W H H 1853* (initials in monogram)

Walter Howell Deverell (1827–1854); son of the Secretary of the School of Design, Somerset House. Started work in a solicitor's office but abandoned it for art and entered the R.A. Schools in 1846. He was a great friend of Rossetti who proposed him as a member of the Pre-Raphaelite Brotherhood in 1850 on the resignation of James Collinson, but his nomination was never confirmed. He discovered Elizabeth Siddal, who first sat for his painting of *Twelfth Night, 1850*. He died on 2nd January 1854 after a severe illness and in straitened circumstances courageously borne.

Hunt relates that he made his drawing of Deverell when the latter was already a sick man. He and Millais had purchased Deverell's *Lady with a Bird Cage* (Tate Gallery) from the Liverpool Academy in late October or early November, and he called to tell Deverell of its sale to cheer him up, making the drawing on the same occasion.

PROV: Presented by William Holman Hunt to Birmingham, 1907.

EXH: Leicester Galleries, 1906 (53); Manchester, 1906 (70); Walker Art Gallery, 1907 (114); Tate Gallery, 1911–12 (93); R.B.A., *Coronation Exhibition*, 1937; Birmingham, 1947 (153); Bournemouth, 1951 (78).

REF: Hunt, 1905, I pp. 198–9, 360–362, 361 (repr.); 1913, I pp. 138 (repr.), 265; Birmingham, *Catalogue of Drawings*, 1939, p. 238, 134'07; Doubty and Wahl, I pp. 160.

Lent by the City Art Gallery, Birmingham.

130 Kuteb Mueddin calling the faithful to prayer

Pen and sepia ink, 6½ × 3 in. (16·5 × 7·6 cm.)

A former label on the back bore the inscription: *W.H.H. on his first visit to Cairo.*

PROV: The artist; Mrs. E. Stone, sold Sotheby's, 28.7.1965 (110), bt. Rickett.

REF: Hunt, 1913, II pp., 14 (repr.), 15.

Lent by Mr. and Mrs. John Rickett.

131 Cairo sunset on the Gebel Mokattum (*Plate 42*)

Watercolour, with surface scratching, 6½ × 14 in. (16·5 × 35·6 cm.)

SIGNED AND DATED: *W h h, Cairo, 1854* (initials in monogram)

On its exhibition in 1861, the *Athenaeum* critic (?F. G. Stephens), commented that this picture 'may be taken as an example of the brilliant and indeed almost luminous quality of colour and lustrous, jewel-like power with which the artist represents the purity of an Oriental atmosphere and its fervid glories of sunlight, which are such as an untravelled spectator can get but small idea of, from mere painting; here, as far as colour can give them, they seem faithfully rendered. Spectators must divest themselves of all ideas arising from conventional systems of painting before they can do justice to the truthfulness and skill displayed in these works; at first, they fairly dazzle the eye, habituated to the ordinary low key of colour.' Describing No. 131 in detail, he added, 'a low wall, forming the parapet of the house, runs across the whole; behind it, is a woman winnowing corn in the old Scriptural fashion with a sieve; a child cranes over to look into the gardens beneath, from whence arise tall brush-like palms growing near a four-square battlemented palace; further off, in the city, are a few lofty minarets, domes, and white-gleaming walls, and, beyond all, the hills glowing rosy red, with deep purple shadows in the sinking clearness of the sunset. A drawing remarkable for intense vividness of colour.'

PROV: T. E. Plint, sold Christie's, 7.3.1862 (196), bt. Agnew, £105; Sir John Pender, sold Christie's, 27.1.1873 (472), bt. Agnew, £105; Abraham Haworth, by 1887; Jesse Haworth; bequeathed to the Whitworth Art Gallery by Mrs. Haworth, 1937.

EXH: Russell Place, 1857 (41), as, *Sketch from a House in New Cairo, looking towards Gebel Mokattam*; German Gallery, 168, New Bond Street, 1861; Manchester, 1878 (184); Manchester, 1887, *Jubilee* (1229); Manchester, 1906 (52); Walker Art Gallery, 1907 (25); Manchester, 1911 (224); Tate Gallery, 1913 (43); Bath, 1913; Port Sunlight, 1948, *P.R.B.* (114); Royal Society of British Artists, 1948, *Winter Exhibition* (332); Whitworth, 1961 (20); Detroit and Philadelphia, 1968, *Romantic Art in Britain, 1760–1860* (217) repr.

REF: *The Art Journal*, 1861, p. 223; *The Athenaeum*, 4 May 1861, p. 603; Hunt, 1905, I pp. 377, 380; 1913, I p. 275 (repr.); Schleinitz, p. 41, pl. 35.

Lent by the Whitworth Art Gallery, University of Manchester.

132 A Street Scene in Cairo (*Plate 53*)

Pencil, 13½ × 9¾ in. (34·3 × 24·8 cm.)

SIGNED, DATED AND INSCRIBED: *Cairo March 30 W. Holman Hunt* and *1854* added below.

An architectural study for the right background in *The Lantern Maker's Courtship*, No. 28.

PROV: Barrow Cadbury, who presented it to Birmingham, 1946.

REF: Birmingham, *Catalogue of Paintings and Drawings*, Supplement III, 1951, p. 39, 18'46.

Lent by the City Museum and Art Gallery, Birmingham.

133 The Sphinx, Gizeh, looking towards the Pyramids of Sakhara (*Plate 43*)

Watercolour, 10 × 14 in. (25·4 × 35·6 cm.)

SIGNED, DATED AND INSCRIBED: *18 W h h 54 / Egypt* (initials in monogram)

PROV: B. G. Windus, sold Christie's, 19.7.1862 (8), bt. in; Richard Newsham, who bequeathed it to Preston, 1883.

EXH: Royal Academy, 1856 (1002); Liverpool Academy, 1856 (305); Russell Place, 1857 (42); as *The Great Sphinx*; Dublin, 1907, *Irish International*; Tate Gallery, 1913 (49); Bath, 1913; Port Sunlight, 1948 (115).

REF: Preston, *Catalogue of the Newsham Bequest*, 1884, p. 39, No. 67; *The Principal Pictures in the Harris Art Gallery*, 1939, p. 52, and 1949, p. 53; *Memoir . . . of Thomas Seddon*, 1859, p. 71.

Lent by the Harris Museum and Art Gallery, Preston.

134 The Great Pyramid (*Plate 44*)

Watercolour and bodycolour, 6 × 9¾ in. (15·3 × 24·8 cm.)

SIGNED AND DATED: *18 W h h 54* (initials in monogram)

PROV: William Brockbank, sold Christie's, 27.2.1897 (24), bt. Agnew's, £63; E. B. Brockbank in 1906; anon. sale Christie's, 11.6.1968 (155) repr., bt. Leggatt; the present owner.

EXH: Manchester, 1906 (60); Walker Art Gallery. 1907 (19); Glasgow, 1907 (25).

REF: Hunt, letter to Phythian, Manchester, in secretary's hand, 14 December 1906 (Manchester City Libraries).

Lent Anonymously.

135 The Haunt of the Gazelle (*Plate 45*)

Watercolour, 5¾ × 8¼ in. (14·8 × 21 cm.)

SIGNED AND DATED: *W h h 54* (initials in monogram)

PROV: Harold Rathbone by 1906; John Lea until 1927; bt. by his niece, Mrs. E. L. Elias, who bequeathed it to Liverpool, 1952.

EXH: O.W.S., 1889 (308); Manchester, 1906 (75); Walker Art Gallery, 1907 (55); Glasgow, 1907 (22); Manchester, 1911 (292); Bath, 1913.

REF: O.W.S. Club, 1935–6, p. 29.

Lent by the Walker Art Gallery, Liverpool.

136 Arab reclining by a stream

Watercolour, 9⅞ × 13⅞ in. (25·1 × 35·3 cm.)

SIGNED AND DATED: *W h h 1854* (initials in monogram)

PROV: Mrs. Ernestine Mills; Leger Galleries, from whom purchased by Sheffield, 1964/5.

EXH: Leicester Galleries, 1949, *Victorian Romantics* (114); Sawney House, Matlock, 1967, *Victorian Paintings*.

Lent by the City Art Galleries, Sheffield.

THE AFTERGLOW

Nos. 137, 138.

137 Sketch for the draped figure (*Plate 61*)

Black chalk, heightened with red, on grey paper, 10¼ × 5¼ in. (26 × 13·3 cm.)

INSCRIBED, VERSO: *Study for Afterglow in Egypt*

Study for No. 29. A fragment of a life study for the same pose is visible at left.

PROV: By descent in the artist's family.

138 Design for Frame

Pen and brown ink, over pencil, 15 × 7¾ in. (38·1 × 19·7 cm.)

INSCRIBED: *Frame of Afterglow*

PROV: As No. 137.

Nos. 137 and 138 lent by Mrs. Elizabeth Burt.

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139 Fellah girl seated

Pencil, heightened with white, 8⅞ × 5½ in. (22·6 × 14 cm.)

INSCRIBED: *Memphis April 1854*

PROV: The artist; Sir Hickman Bacon, and thence by descent.

REF: Hunt, 1905, I p. 388 (repr.); 1913, I p. 285 repr.)

140 Fellah children, Gizeh

Pencil, 8½ × 5½ in. (21·6 × 14 cm.)

SIGNED, at a later date: *W.H.H.*

INSCRIBED: *Youth carrying sand and returning with empty baskets.*

PROV: As No. 139.

REF: Hunt, 1905, I p. 383 (repr. detail); 1913, I p. 279 (repr. detail).

Nos. 139 and 140 lent by Sir Edmund Bacon, Bart.

141 Fellah Girl (*Plate 46*)

Pencil, heightened with white, 8¹⁵⁄₁₆ × 5½ in. (22·8 × 14 cm.)

SIGNED, DATED AND INSCRIBED: *Memphis April 1854 / Geemah W. Holman Hunt*

PROV: The artist until 1905; purchased by Melbourne, 1907.

EXH: Australia State Galleries, 1962 (36).

REF: Hunt, 1905, I p. 387 (repr.); 1913, I p. 282 (repr.); *Masterpieces of the National Gallery of Victoria*, 1949 (repr.).

Lent by the National Gallery of Victoria, Melbourne.

142 Fellah Child

Pencil, 8¾ × 5½ in. (22·3 × 14 cm.)

VERSO: Studies of buffalo and geese on the border of the Nile, May, 1854.

INSCRIBED, verso: *Border of the Nile*, and on the mount: *Illustration sketches done at Ghizeh*

PROV: The artist, and thence by descent.

REF: Hunt, 1905, I p. 389 (repr.); 1913, I p. 286 (repr.)

143 Buffaloes working a pump

Pencil, 5½ × 8¾ in. (14 × 22·3 cm.)

INSCRIBED on mount: *Nile Journey to Damietta*

PROV: As No. 142.

144 Studies of buffalo on the Nile

Pencil, 8¾ × 5½ in. (22·3 × 14 cm.)

INSCRIBED on mount: *Illustration on the Nile May 1854*

VERSO: sketch of a mother and child for the *'Finding of the Saviour in the Temple'*

PROV: As No. 142.

145 Seminood on the Nile (*Plate 48*)

Pencil, and white bodycolour, 5½ × 11⅜ in. (14 × 28·8 cm.)

INSCRIBED: *Seminood May 14th 54*

The left-hand part of the picture, some three inches, is on a separate sheet joined on.

PROV: As No. 142.

REF Hunt, 1905, I p. 393 (repr.); 1913, I p. 289 (repr.).

146 Damietta: house built on the water

Pencil, 5½ × 8¾ in. (14 × 22·3 cm.)

INSCRIBED on former mount: *W. Holman Hunt* and *Damietta 1856* (sic)

PROV: As No. 142.

REF: Hunt, 1905, I p. 396 (repr.); 1913, I p. 290 (repr.).

147 **Damietta: Courtyard of a house built on the water**

Watercolour and wash over pencil, 5½ × 8¾ in. (14 × 22·3 cm.)

INSCRIBED: *Vine growing over the top / supported on the beams and * / / Damieta Court yard of a house built on / the water – man filling a skin*

PROV: As No. 142.

REF: Hunt, 1905, I p. 395 (repr.); 1913, I p. 288 (repr.)

148 **Ruined Mosque near Damietta** (*Plate 47*)

Pencil, heightened with white wash, 2¾ × 8⅞ in. (7 × 22·5 cm.)

INSCRIBED with title.

PROV: As No. 142.

REF: Hunt, 1905, I p. 394 (repr.); 1913, I p. 288 (repr.).

149 **Approach to Jaffa** (*Plate 49*)

Pencil, heightened with white bodycolour, 2¾ × 8⅞ in. (7 × 22·5 cm.)

INSCRIBED: *Jaffa May 1854*

Hunt arrived at Jaffa on 30 May 1854.

PROV: As No. 142.

REF: Hunt, 1905, I p. 397 (repr.); 1913, I p. 289 (repr.).

150 **First sight of Jerusalem** (*Plate 56*)

Pencil, 5¼ × 8¾ in. (13·4 × 22·3 cm.)

INSCRIBED: *Zion 54 W.H.H.* and verso: *First sight of Jerusalem*

Seen from the western approach on Hunt's journey up from Jaffa. He arrived at Jerusalem on 3 June, 1854.

PROV: As No. 142.

REF: *Contemporary Review*, 1886, p. 828; Hunt, 1905, I pp. 400–1; 1913, I. p. 291 (repr.).

Nos. 142 to 150 lent by Mrs. Elizabeth Burt.

151 **The Mosque As Sakreh, Jerusalem, during Ramazan** (*Plate 58*)

Watercolour, heightened with bodycolour, 8¾ × 14 in. (22·3 × 35·6 cm.)

Painted from the roof of the artist's house at Jerusalem. He wrote: 'One evening, when settled in my new home, as the moon was shining splendidly, I raised myself to look over the high wall of my roof, and stood gazing on the impressive view of the Mosque As Sakrah, the swaying dark cypresses, the arcades and eastern wall standing back-grounded by the Mount of Olives. It was a poetic and absorbing scene, and watching it from hour to hour, the moonlight effect enchanted me, and I proceeded to make a drawing.'

On its exhibition in 1861 it was described in the *Athenaeum* as follows: 'The city seems saturated in the moon's cold, pure light; the deepest night-blue of the heavens is broken by one star, glimmering just over the Mount of Olives; but the houses, mosques, and minarets are lighted up, and through the principal street goes a crowd of people bearing torches and cressets of fire. Upon the house-top in front, is a woman who has risen to catch a glimpse of the crowd beneath. The illuminated house in front of the mosque is shown to the credulous as the House of Dives.'

There is a further watercolour of *Jerusalem at Twilight, Ramazan* (repr. Hunt, 1905, p. 404: private collection.)

PROV: T. E. Plint, sold Christie's, 7.3.1862 (195), bt. Agnew, £105; Sir John Pender, sold Christie's, 27.1.1873 (471), bt. Agnew, £147; Abraham Haworth by 1878; Jesse Haworth; bequeathed by Mrs. Haworth to the Whitworth Art Gallery, 1937.

EXH: German Gallery, 168 New Bond Street, 1861, as, *The Mosque Es Sakherah, Jerusalem, during Ramazan*; Manchester, 1878; Manchester, 1887 (1273); Guildhall, 1896; Manchester, 1906 (51); Walker Art Gallery, 1907 (18); Rome, 1911 (474); Tate Gallery, 1913 (47); Bath, 1913; Blackburn, 1937; Australia and New Zealand, 1952–3, *British Water-colours, 1850–1914* (50); Whitworth, 1961 (22).

REF: *Art Journal*, 1861, p. 223; *The Athenaeum*, 4 May, 1861, p. 603; Hunt, 1905 I p. 411 (repr.); 1913, I pp. 296, 298 (repr.).

Lent by the Whitworth Art Gallery, University of Manchester.

THE FINDING OF THE SAVIOUR IN THE TEMPLE

Nos. 152–157.

152 **Study of heads of a Jewish youth and a woman**

Pencil, heightened with white chalk, 5¼ × 8¾ in. (13·3 × 22·3 cm.)

INSCRIBED: *W.H.H. / / Jewish Youth and Jewish woman studies of type Jerusalem 1854*

The pose of the two heads is almost identical with that in the picture, No. 31. Hunt records, in the *Contemporary Review* of 1887 that 'for the principal figures I cautiously made separate studies to determine the racial type, knowing that the discovery that my picture was more than an assemblage of Jewish Rabbis – which I had truly explained it as being – would, in the temper then existing, prevent any other Israelites from sitting to me then or on future visits.'

PROV: The artist; Mrs. Holman Hunt, in 1923; Mrs. S. Goetze, who presented it to the Fitzwilliam Museum, 1943.

EXH: Tate Gallery, 1923 (292); Arts Council, 1953 (27).

REF: *Contemporary Review*, 1887, p. 218; Hunt, 1905, II p. 27 (repr.); 1913, II p. 19 (repr.).

Lent by the Fitzwilliam Museum, Cambridge.

153 Study of the head of a Jew

Pencil, heightened with white, 8⅞ × 5$\frac{9}{16}$ in. (22·5 × 14·2 cm.)

INSCRIBED: *Jew, turban removed 54* / and *W.H.H.* added at a later date.

A study for the head of Joseph.

PROV: Felton Bequest, 1907.

EXH: Australian State Galleries, 1962 (37).

REF: Hunt, 1905, II p. 25 (repr.); 1913, II p. 18 (repr.).

Lent by the National Gallery of Victoria, Melbourne.

154 Sketch of the three chief figures, and two related studies for the heads of Christ and Mary

Pencil, 9$\frac{7}{16}$ × 7$\frac{9}{16}$ in. (24 × 19·2 cm.)

INSCRIBED, verso: *First study for Finding of Christ in the Temple*

Christ is in a more upright pose than the final composition, and with his right hand raised, but the general grouping of the three figures is that finally carried out. A larger and more detailed study, made in England from the life in 1856 is in the Tate Gallery (28 × 20 in.).

PROV: The artist, and thence by descent.

155 Study for whole composition with a group of Rabbis and the Holy Family and some of the architecture partly indicated (*Plate 51*)

Pencil, and some watercolour, 12½ × 17¼ in. (31·8 × 43·8 cm.)

The pose of the rabbis, in particular the two at the extreme left, differ from the final treatment. The architectural treatment is basically the same as that finally carried out.

PROV: As No. 154.

156 Sketch for the Rabbis with the Holy Family indicated

Pencil, 13¼ × 19¼ in. (33·6 × 48·9 cm.)

INSCRIBED, verso: *Scribble for Christ in Temple*

The pose of the seven rabbis is close to the final one.

PROV: As No. 154.

Nos. 154–156 lent by Mrs. Elizabeth Burt.

157 Study of the heads of Christ and Mary

Charcoal and wash, 10⅜ × 14$\frac{9}{16}$ in. (26·3 × 37 cm.)

INSCRIBED: *W.H.H. / 1858*

A full-scale preparatory study, identical with the final picture.

PROV: (?) Sir James Knowles executors sale, Christie's, 28.5.1908 (311) bt. Brown and Phillips, £24.3.; A. E. Pritchard, Birmingham, sold 31.7.1909 to the Misses E. and H. Colman, who bequeathed it to Liverpool, 1949.

REF: Letter signed by W. Holman Hunt's secretary, 17 June 1908, pasted on back of picture frame.

Lent by the Walker Art Gallery, Liverpool.

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158 Descent to the Tomb of David, the Cenaculum, Jerusalem

Pencil, 8¾ × 5½ in. (22·2 × 14 cm.)

INSCRIBED AND DATED: *Over the descent to the tomb of David in the Church built by the Empress Helena to / commemorate the place of the Last Supper. Jerusalem June 1854.*

PROV: As No. 142.

REF: Hunt, 1913, II p. 220 (repr.).

Lent by Mrs. Elizabeth Burt.

159 The Walls of Jerusalem from Graham's Tower, Mount of Olives

Pencil, 7⅛ × 10 in. (18 × 25·4 cm.)

INSCRIBED, by M.E.H.H.: *From G's Tower M of O* and *for book*, and verso: *Walls of Jerusalem*

James Graham, formerly a director of a Glasgow bank, was settled in Jerusalem as Lay Secretary of the Jewish Society. He rented a tower on the Mount of Olives, at which Hunt occasionally stayed. He accompanied Hunt on several expeditions and took many photographs.

PROV: As No. 142.

REF: Hunt, 1905, I p. 220 (repr.); Hunt, letter to Thomas Combe, 7 September 1855 (John Rylands Library, Manchester).

Lent by Mrs. Elizabeth Burt.

160 The Plain of Rephaim from Mount Zion

Watercolour, heightened with body-colour, and surface scratching, 14 × 20 in. (35·5 × 50·8 cm.)

SIGNED AND DATED: *W h h 55* (initials in monogram)

The artist was working on this view of the pool of Gihon and the plain of Rephaim from outside the walls, which he had begun earlier, immediately before he left Jerusalem (17 October 1855). He worked at it from two hours before sunset.

Described in the *Athenaeum*, 1861: 'The dry bed of the Pool of Gihon that was shut off by a wall from the valley of Hinnom, forms the front of the picture; beyond and just faintly traced, the aqueduct goes athwart the whole view, almost lost in the reflected light that illuminates the cast shadow lying over the scene, making the red and rocky soil look like an enamel of softest hue and most varied tint in its loveliness of colour. Beyond, are the Plain of Rephaim, the monastery of Mars Elias, and distant mountains. In front, the scantily-covered rock and vivid green of the trees glow in the intense sunlight.'

PROV: T. E. Plint, sold Christie's, 7.3.1862 (192), bt. Agnew, £126; Sir John Pender, sold Christie's, 27.1.1873 (470), bt. Agnew £143.17.; Abraham Haworth by 1887; Mrs. Arnold Herbert in 1906; presented to the Whitworth in memory of J. G. Haworth by his family, 1961.

EXH: German Gallery, 168, New Bond Street, 1862; Manchester, 1887, *Jubilee* (1227); Manchester, 1906 (53); Walker Art Gallery, 1907 (12); Ottawa, 1965 (63) repr.

REF: *Art Journal*, 1861, p. 223; *The Athenaeum*, 4 May 1861, p. 603; Hunt, 1905, II pp. 34, 35 (repr.); 1913, II p. 24 (repr.); ms. diary for 1855 (John Rylands Library).

Lent by the Whitworth Art Gallery, University of Manchester.

161 Road going up from Gihon to Hinnom

Pencil, 12 × 14 in. (30·5 × 35·5 cm.)

SIGNED AND DATED: *W H H 54*

INSCRIBED on the mount with title.

PROV: Mrs. Edith Holman Hunt, widow of the artist, who gave it to the present owner.

EXH: Probably Tate Gallery, 1923 (296).

Lent by Sir Kenneth R. Swan.

162 Public Cistern, Hebron

Pencil, heightened with white, 5⅛ × 5½ in. (13 × 14 cm.)

VERSO: ? interior of a mosque.

PROV: As No. 142.

REF: Hunt, 1905, I pp. 432–441 (repr.); 1913, I p. 314 (repr.).

Lent by Mrs. Elizabeth Burt.

163 The Dead Sea from Siloam

Watercolour, 9¾ × 13¾ in. (24·8 × 34·8 cm.)

On 7 September 1855, in a letter to Thomas Combe, mainly about *The Scapegoat*, which Hunt wrote at Graham's Tower, Mount of Olives, he mentioned that 'tomorrow I am to rise ere the sun, to go out to finish a sketch which I commenced on the Mount of Offence, the hill above Siloam, last year about this time.' This would appear to refer to No. 163, which seems to be the picture exhibited at the Royal Academy, 1856, under the title given below.

The *Athenaeum* review of 1861, described it, under its present title as 'a rolling country, dipping down into deep valleys, showing, over its many levels, purple shadows and zones of light, stark and tawny terraces of rock cropping up through the scanty, ruddy-tinted soil and sparse verdure, with a bar of faintest white in the mid-distance indicating the Dead Sea, whose mist intervenes like a trembling veil between us, and the mountains of Moab that hide the horizon. Where the smoke ascends is Bethany.' It appears to be the picture again exhibited under this title in 1883 and the *Athenaeum* then noted that it illustrated 'the characteristic courage of that artist, who delineates the local colours and pure atmosphere of Syria, with extraordinary wealth of russet, orange, green and white tinges. The work is absolutely grand in its simplicity and searching draughtsmanship, but is as flat as a bas-relief, and on the whole, more like a mosaic than a picture. Accepted as a sketch produced with energy and concentration of the artist's powers of observation, it is on that account very remarkable.'

The frame was designed by the artist and used for several of his watercolours.

PROV: T. E. Plint, sold Christie's, 7.3.1862 (194), bt. Moore, £66.3.; James Leathart, by 1873, sold Christie's, 19.6.1897 (5), bt. Leggatt, £26.5.; Sydney Morse by 1905, sold Christie's, 19.3.1937 (118), bt. in, and 20.2.1948 (104), bt. Isaacs, £94.10.; presented to Birmingham by Edmund Morse, through the N.A.C.F., 1948.

EXH: ?Royal Academy, 1856 (873), as *View from the Mount of Offence looking towards the Dead Sea and the Mountains of Moab*; German Gallery, 168, New Bond St., 1861; Liverpool Academy, 1862 (681); ?O.W.S., 1883 (268); Goupil Gallery, 1896, *Pre-Raphaelite Collection* (Leathart) (4); Whitechapel, 1905 (362); Newcastle, 1968, *Paintings from the Leathart Collection* (51).

REF: *The Athenaeum*, 4 May 1861, p. 603; and 1873, p. 342; *Art Journal*, 1861, p. 223; O.W.S. Club, 1935–6, pp. 22, 35, pl. XIV; Birmingham, *Catalogue of Paintings*, Supplement, 1939–50, p. 39 (13' 48).

Lent by the City Museum and Art Gallery, Birmingham.

164 A Wadi in Palestine (*Plate 57*)

Watercolour, unfinished, 13⅝ × 19½ in. (34·5 × 49·5 cm.)

SIGNED AND INSCRIBED: *Doora / September / W H Hunt*

On Hunt's first expedition to the Dead Sea in October, 1854, he continued a sketch he had begun on the earlier visit to Hebron, of a view near Doora, 'with the plain and Beersheba beyond.'

PROV: As No. 142.

REF: W. Beamont, *Diary of a Journey to the East in the Autumn* of *1854*, 1856, II p. 26; Hunt, 1905, I p. 452; 1913, I p. 316.

Lent by Mrs. Elizabeth Burt.

165 Hebron, and the Dead Sea

Pencil, heightened with white bodycolour, 5½ × 8⅞ in. (14 × 22·5 cm.)

INSCRIBED: *Hebron / Pool of David Nov 14 1854*

INSCRIBED verso: *The Dead Sea from Western Shore looking towards Moab 1854* and with colour notes, *yellow / greenish / laky yellow Gold / Brilliant Purple*

Hunt made three expeditions to Hebron in 1854: the first with Dr. Sim, Thomas Seddon and James Graham, probably in September; the second in October, on his first journey to the Dead Sea, with W. and W. J. Beamont, when they reached the Dead Sea on 24 October; and the third on his second long visit to the Dead Sea to paint *The Scapegoat* (No. 33), when he set off on 13 November, the day before No. 165 was made.

A further, similar, view of the Dead Sea, belonged to Mrs. Michael Joseph, granddaughter of the artist (repr. O.W.S. Club, 1935–6, pl. vi). This was a watercolour sketch, showing a longer range of hills, and signed and dated 1855.

PROV: As No. 142.

REF: W. Beamont, *Diary of a Journey to the East in the Autumn of 1854*, 1856, II pp. 36 ff., 78; Hunt, 1905, I pp. 432, 452–56, 463; 1913, I pp. 310–323.

Lent by Mrs. Elizabeth Burt.

THE SCAPEGOAT

Nos. 166, 167.

166 Sketch of a goat

Pencil, 5 × 5½ in. (12·8 × 14 cm.)

167 Sketch of a goat

Pencil, 4½ × 5½ in. (11·4 × 14 cm.)

INSCRIBED: *Khorosaffe*:

VERSO: A study of the goat against the Dead Sea and distant mountains.

INSCRIBED verso: *Salt* and *white cloud reflected much lighter than salt / / Scapegoat / / W H H*

Sketches made from a goat at the time of painting No. 33. The head, which was altered in the final picture to give it a more pathetic air, is in a higher position in these studies.

PROV: The artist, and thence by descent.

EXH: Tate Gallery, 1923 (287); Birmingham, 1947 (157).

REF: Hunt, 1913, I p. 336 (repr.).

Nos. 166 and 167 lent by Mrs. Elizabeth Burt.

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168 Jaffa

Pencil, heightened with white bodycolour on buff paper, 7 × 10¼ in.

SIGNED, DATED AND INSCRIBED:
W h h (monogram) / *Jaffa May 22nd 55*

Hunt's diary between April and October is lacking. He only mentions a visit to Jaffa on 15 June to put *The Scapegoat* on board ship for England. A further drawing, dated *Jaffa June*

10th is in the Columbia Gallery of Fine Arts, Ohio.

PROV: As No. 142.

REF: Hunt, 1905, II p. 15; 1913, II p. 12.

Lent by Mrs. Elizabeth Burt.

Gerizim, Nablous

Pencil, heightened with white bodycolour on green paper, 7 × 10¼ in. (17·8 × 26 cm.)

INSCRIBED with title.

A study made on Hunt's journey north from Jerusalem to Damascus on his return home, October, 1855. He reached Nablous on the second day of his journey, 18 October, 1855.

PROV: As No. 142.

REF: Hunt, 1905, II p. 40; 1913, II p. 28; ms. diary for 1855 (John Rylands Library).

Lent by Mrs. Elizabeth Burt.

Nazareth (*Plate 59*)

Watercolour, heightened with bodycolour, 13⅞ × 19⅝ in. (35·3 × 49·8 cm.)

In his diary for 1855, on his journey home to England from Jerusalem, Hunt recorded that on 24 October at Nazareth he rose at dawn and 'fixed upon a lovely view of the town from the northern hills . . .' adding, 'I work assiduously in outlining it till noon.' In the afternoon: 'the sky has again overcast. I continue till dusk working on my sketch . . . I wake often through the night from anxiety to get ready for my sketch before sunrise. Thursday 25. Rise at 5 and go out to *sketch before the sun* has risen, and continue working till noon when I descend for a meal, rest an hour and ascend again to continue my sketch which I do not leave *till after sunset*. If I can only advance it enough it will be a great pleasure to me all my days in England.' He continued it during part of the next two days, and on the latter records, 'I ascend again to work and leave off at night very sorry that I cannot carry my sketch of Nazareth to a higher state of completion.'

PROV: T. E. Plint, sold Christie's, 7.3.1862 (193), bt. Agnew, £151.10.; Sir John Pender, sold Christie's, 27.1.1873 (469), bt. Agnew, £136.10.; Abraham Haworth; Mrs. Arnold Herbert in 1906; presented to the Whitworth in memory of John Goodier Haworth by members of his family, 1961.

EXH: German Gallery, 168, New Bond St., 1862; Manchester, 1887, *Jubilee* (1228); Manchester, 1906 (55); Walker Art Gallery, 1907 (10).

REF: *Art Journal*, 1861, p. 223; *The Athenaeum*, 4 May 1861, p. 603; Hunt, 1905, II pp. 39 (repr.), 40; 1913, II p. 27 (repr.); Schleinitz, p. 53, pl. 52; Hunt, ms. diary for 1855 (John Rylands Library, Manchester).

Lent by the Whitworth Art Gallery, University of Manchester.

171 The Sea of Galilee

Pencil, 14 × 19¾ in. (35·5 × 50·2 cm.)

INSCRIBED, in pencil: *The Sea of Galilee / Oct 31 1855* and *Tiberias*, and in ink, *W. Holman Hunt*

Hunt and Graham arrived at Tiberias, where there was an outbreak of cholera, on 29 October, and camped outside the town. On 30 October, Hunt wrote in his diary: 'Commence a sketch by sunrise of the southern end of the lake with the town in the foreground but delay coloring till I see the effect of evening . . .' After a trip to the opening of the River Jordan (see No. 172) he returned to the tent and prepared to 'fly from infection', 'only staying to finish my sketch as an outline and for a photograph of a view of the town which we observed from the south yesterday.' On the 31 he wrote: 'I commence early to finish my sketch by 10, in the meantime Mr. G. goes to photograph . . . Start at 3½ . . .'

A watercolour version of No. 171 by Arthur Hughes is reproduced in Hunt's 1913 edition, II p. 33.

PROV: As No. 142.

REF: Hunt, 1905, II p. 48; 1913, II pp. 32, 33; ms. diary for 1855 (John Rylands Library).

172 The Jordan at its entrance from Lake Tiberias

Pencil, heightened with white bodycolour on green paper, 7 × 10⅛ in. (17·8 × 25·7 cm.)

INSCRIBED (and by M.E.H.H.) with title.

On 30 October after drawing No. 171, Hunt made a trip to the southern end of the lake to find the opening of the River Jordan. He entered in his diary: 'Graham photographs. I make a hasty sketch of the stream under the sun as it runs into the land.'

PROV: As No. 142.

REF: Hunt, 1905, II pp. 48, 49 (repr.); 1913, II p. 37 (repr.); ms. diary for 1855 (John Rylands Library)

173 'Damascus Gate'

Pencil, heightened with white, 3¾ × 8⅞ in. (9·5 × 22·4 cm.)

INSCRIBED on former mount with title.

Hunt entered in his diary for 7 November 1855, that on that day he was on the confines of Damascus at 10 and at 12 entered the city 'such a city, a perfect dream of the Arabian Nights entertainments.'

In *Pre-Raphaelitism* he commented that 'As an artist, I was disappointed. No mass of buildings showed above the line of the city wall, and having the designs for Tennyson's poems already in consideration, I had counted upon finding some delightful external views of the city appropriate. I came to the entrance of the "Street called straight", and inside all was rich with unexpected surprises.' He added that he 'was too much pressed for time to take any but mental impressions of this ancient and most picturesque city . . .', so No. 173 may, therefore, be wrongly identified.

PROV: As No. 142.

REF: Hunt, 1905, II pp. 62–3; 1913, II pp. 43–4; ms. diary for 1855 (John Rylands Library).

174 Temple of Baalbec

Pencil, 10¼ × 7 in. (26 × 17·8 cm.)

INSCRIBED in arabic(?).

Hunt arrived at Baalbec on 14 November and spent the 15th there, finding time for sketching by sending his muleteer on ahead towards the Lebanon. He wrote in his diary for that day: 'I decided to make a sketch from a height of a set of pillars forming the wings to the central building and through and beyond which comes in the range of Lebanon . . . about two I conclude having finished my sketch as a pencil outline. In lingering about, I observe that the pendant keystone of the entrance arch to the inner [. . .] which Roberts painted has now dropped somewhat more and is actually tremulous in the wind.'

A watercolour sketch, to which this entry must refer, is reproduced in *Pre-Raphaelitism*, 1905, II p. 68 (untraced). No. 174 is from an opposite view-point.

PROV: As No. 142.

REF: Hunt, 1905, II pp. 68, 69 (repr.); 1913, II pp. 46–48 (repr.); ms. diary for 1855 (John Rylands Library).

175 Mirage – from Beyrouth

Pencil, 2 × 7 in. (5 × 17·8 cm.)

INSCRIBED: *W H H 55*

PROV: As No. 142.

176 Mirage, Mediterranean Sunset

Pencil, 2 × 7 in. (5 × 17·8 cm.)

INSCRIBED: with title and *W H H 55*

Nos. 175 and 176 drawn on the voyage from Beyrouth on Hunt's return home via the Crimea.

PROV: As No. 142.

REF: Hunt, 1905, II pp. 80, 83; 1913, II p. 54.

Nos. 171–176 lent by Mrs. Elizabeth Burt.

177, 178 Peace and War

Red and black chalk, and black chalk, each 13⅜ × 18¾ in. (34 × 47·5 cm.)

Hunt was inspired by what he saw of the Crimean War on his way back from Palestine in 1856 to make new designs illustrating peace and war, for Leigh Hunt's *Captain Sword and Captain Pen* (see Nos. 96, 97). An oil sketch for the Nativity in the war subject, No. 178, also exists (reproduced, *Pre-Raphaelitism*, 1913, I p. 58; and later anon sale Christie's, 3.8.1945, lot 134, part) which suggests that he may have intended to carry them out as paintings.

PROV: The artist and by descent to Hilary Holman Hunt; anon. sale Christie's, 3.8.1945 (129) bt. Walker; anon. sale Christie's, 18.7.1967 (55), bt. Mathews.

REF: Hunt, 1913, II pp. 57 (repr.) 58.

Lent by Alister Mathews.

179 The Dual Self

Pencil, 9 × 11½ in. (22·8 × 29·2 cm.)

One of three sketches in the same collection, experiments for a subject never carried out.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

DESIGNS FOR MOXON'S TENNYSON

Nos. 180–192

180 Recollections of Arabian Nights

Pen and sepia ink and wash, 4¾ × 5½ in. (12 × 14 cm.)

Preliminary sketch for the headpiece to the poem, No. 65. It is in reverse to the printed illustration and differs in the pose of the man, who is here crouched in the boat. A further sketch (3⅛ × 3¾ in.), close to the finished design also belongs to Mrs. Burt.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

181 Recollections of the Arabian Nights

Pencil, 6 × 6½ in. (15·2 × 16·5 cm.)

SIGNED: *W h h* (monogram)

INSCRIBED: *First drawing of the illustration to Tennyson's 'Recollections of the Arabian Nights' done on the paper supplied by Moxon to secure the conformity of size in the / different designs. W. Holman Hunt.*

Design for the tailpiece of the poem in Moxon's edition of Tennyson's poem, No. 66. A further sketch for this illustration is reproduced in Hunt, 1905, II p. 103.

PROV: Sir Robin Darwin, C.B.E., A.R.A., who gave it to the present owner.

Lent by Diana Holman Hunt.

182, 183 Oriana

Pen and ink, 3⅛ × 4⅛ in and 4⅛ × 3¾ in. (8 × 10·5 cm., 10·5 × 9·5 cm.)

Two designs for the tailpiece to the poem, No. 68. A sketch of the horse (5¾ × 4¼ in.) belongs to Mrs. Burt.

PROV: The artist until 1907; presented by Sir S. Neumann, to Johannesburg Art Gallery.

EXH: (?) Walker Art Gallery, 1907 (107); Glasgow, 1907 (58).

REF: Hunt, 1905, II p. 107 (repr.); 1913, II p. 79 (repr.); C. H. Collins Baker, *Catalogue of Pictures presented by Sir S. Neumann*, Johannesburg Art Gallery, 1912, p. 24.

Nos. 182 and 183 lent by Johannesburg Art Gallery.

184 Two Studies for the Lady of Shalott reclining in a boat

Pen and sepia ink, 5¾ × 7½ in. (14·6 × 19 cm.)

INSCRIBED on former mount: *Experimental study for Tennyson Poem, the Lady of Shalott by W. Holman Hunt / 1856 / Vol. II, Par. 74*

Design illustrating the last verse in the poem, which Hunt gave up to Rossetti to do on his request. Hunt may have used it as a basis for his design for the first illustration to Haroun al Raschid (see Nos. 65, 180), where the pose of the figure is slightly altered and the boat seen from a more acute angle, and a town with minaret and dome also appears in the background.

PROV: As No. 180.

EXH: Tate Gallery, 1923 (?153).

REF: Hunt, 1905, II pp. 100–102; Hunt, 1913, II pp. 73, 74 (repr.), 75; Forrest Reid, p. 42.

185 The Lady of Shalott in the boat

Pen and sepia ink, ±4⅞ × 4⁵⁄₁₆ in. (12·3 × 11 cm.)

INSCRIBED, in pencil: *W.H.H.*

See No. 184 above.

PROV: As No. 180.

186 The Lady of Shalott

Pen and sepia ink 8⅜ × 5⅜ in. (21·2 × 13·6 cm.)

INSCRIBED, in pencil: *W.H.H.*

Seated in her room looking back into the mirror. Sketch of two arches on the same sheet.

PROV: As No. 180.

187 The Lady of Shalott

Pen and sepia ink, 6¹⁄₁₆ × 5¼ in. (15·4 × 13·3 cm.)

INSCRIBED, in pencil: *W.H.H.*

In the same pose as No. 186.

PROV: As No. 180.

188 The Lady of Shalott

Pen and sepia ink, 9¼ × 7½ in. (23·5 × 19 cm.)

INSCRIBED: in pencil: *W. Holman Hunt*

Several studies of the Lady seated in her room, in some looking towards the mirror, in others looking down at her work. This and Nos. 186 and 187 were finally discarded for a standing pose in the illustration, No. 69. Two further studies, one seated, the other standing are reproduced in *Pre-Raphaelitism*, 1905, II pp. 99 and 100. These or others were lent to the Tate 1923 Exhibition by Mrs. Holman Hunt.

PROV: As No. 180.

EXH: Nos. 185–188: Leicester Galleries, 1906 (54 or 55); Manchester, 1906 (67 or 68); Walker Art Gallery, 1907 (101 or 111); Glasgow, 1907 (?68).

189 The Beggar Maid

Pen and sepia ink, 6¾ × 3¼ in. (17·2 × 8·3 cm.)

Slight study for King Cophetua holding the crown over the head of the Beggar Maid.

PROV: As No. 180.

190 The Beggar Maid

Pen and sepia ink, ± 6¾ × 3¾ in. (17·2 × 9·5 cm.)

Similar to No. 189 but with arches and a staircase indicated behind.

PROV: As No. 180.

EXH: ?Walker Art Gallery, 1907 (79); ?Glasgow, 1907 (34 or 29).

REF: Hunt, 1913, II p. 71 (repr.).

191 The Beggar Maid (*Plate 68*)

Pen and sepia ink, 4¾ × 3⅛ in. (12 × 8 cm.)

INSCRIBED: *W.H.H.*

The two figures in more frontal pose with a staircase and stalls indicated to their right.

PROV: As No. 180.

EXH: ?Walker Art Gallery, 1907 (84); Glasgow, 1907 (29 or 34).

REF: Hunt, 1905, II p. 98 (repr.); 1913, II p. 70 (repr.).

192 The Beggar Maid

Pen and sepia ink, 3⅞ × 6⅜ in. (9·8 × 16·2 cm.)

Two studies on one sheet with half length figures. This and Nos. 189–191 were discarded for a more contrapostal pose in the final illustration, No. 71, of which a slight pencil sketch also belongs to Mrs. Burt.

PROV: As No. 180.

EXH: Nos 189–192: Tate Gallery, 1923 (154, part).

Nos. 184–192 lent by Mrs. Elizabeth Burt.

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193 Emily Hunt (*Plate 69*)

Pen and sepia ink and wash, 4⅝ × 4¼ in. (11·8 × 10·8 cm.)

SIGNED AND DATED: *W h h / Sept. / 1857* (initials in monogram)

INSCRIBED: *Emily Hunt*

She was a younger sister of the artist whom he taught to paint and who lived with him for a period in the later fifties and early sixties at Tor Villa, Campden Hill.

PROV: Purchased by Melbourne, 1951.

EXH: Australian State Galleries, 1962 (39).

REF: Hunt, 1905, II p. 86, 128; 1913, II pp. 60, 99; information from Diana Holman Hunt.

Lent by the National Gallery of Victoria, Melbourne.

194 Edward Lear

Black and red chalk, 24⅛ × 19¼ in. (61·3 × 48·8 cm.)

SIGNED AND DATED: *W h h* (monogram) / *Nov 7 1857*

Edward Lear (1812–1888), landscape painter and nonsense poet.

Hunt met him in 1852 through Robert Martineau and advised him on the translation of his drawings made abroad into oil paintings using details to be found in English scenery. In the autumn of that year they shared lodgings at Clive Vale Farm, Fairlight, while Hunt painted *Our English Coasts* (*Strayed Sheep*) (Tate Gallery), and Lear details in *The Quarries of Syracuse* (Earl Beauchamp); Hunt explained to him the Pre-Raphaelite 'wet white' method. Lear came to consider himself as a follower or 'child' of the Brotherhood and addressed Hunt as *Daddy* or *Pa*. Their friendship continued through life and they kept up a regular correspondence.

No. 194 was drawn shortly before one of Lear's many trips abroad for the winter.

PROV: Presented together with No. 201, to the City of Liverpool by the artist, 1907, 'as a mark of my gratitude to the Academy, then the sole representative of the City's Art, for its award to me, on two occasions, of the annual prize, a benefit not to myself alone, but to the whole then struggling body.'

EXH: Walker Art Gallery, 1907 (122); Glasgow, 1907 (48); Birmingham, 1947 (159); Port Sunlight, 1948 (116); Arts Council, 1958, *Edward Lear* (128).

REF: Hunt, 1905, I pp. 328–336; Angus Davidson, *Edward Lear: Landscape Painter and Nonsense Poet*, 1938, pp. 76–82, 103; Lady Strachey, edit., *Letters of Edward Lear*, 1907, pp. 59, 61.

Lent by the Walker Art Gallery, Liverpool.

195 A Porter to the Hogarth Club

Pen and indian ink wash, 18¼ × 12½ in. (46·4 × 31·7 cm.)

INSCRIBED, by F. G. Stephens: *A Porter to the Hogarth Club, drawn by W. Holman Hunt.*

PROV: F. G. Stephens; John H. Cattell, who presented it to Birmingham, 1920.

EXH: Brussels, 1929, *British Art* (93); Royal Academy, 1934, *British Art* (1233); Venice, 1934; Bucharest, 1935-6 (176) repr; Vienna, 1936;

Prague, 1936; Birmingham, 1947 (161); Bournemouth, 1951 (76); Arts Council, 1953 (28); Cumner Gallery of Art, Jacksonville, Florida, 1965, *Artists of Victoria's England* (32).

REF: *Twelve English Pre-Raphaelite Drawings*, Methuen, 1925, pl. V; Birmingham, *Catalogue of Drawings*, 1939, p. 239 (710'20).

Lent by the City Museum and Art Gallery, Birmingham.

Helston, Cornwall (*Plate 79*)

Watercolour, with slight surface scratching, 7⅝ × 10⅛ in. (19·3 × 25·7 cm.)

SIGNED AND DATED, in pencil: *W h h 1860* (initials in monogram)

In the autumn of 1860 Hunt went on a walking tour in Cornwall and Devon. He and Valentine Prinsep joined Tennyson, Francis Palgrave, and Thomas Woolner on St. Mary's Island and returned with them to Penzance, where Woolner left them. Hunt and Prinsep walked while the others hired a trap from stage to stage. They proceeded via Lands End to Helston, where Hunt and Prinsep had a day's sketching; then moved to the Lizard, where they remained two or three days and sketched Asparagus Island. Tennyson and Palgrave left them there, and the two artists moved on to stay with the Fox family at Falmouth at the end of September. They returned to London via Salisbury and Stonehenge.

Other recorded sketches made on this tour are *Asparagus Island* (repr. *O.W.S. Club*, 1935, plate VII), formerly belonging to Sydney Morse; *Kynance Cove*, Valentine Morse in 1948; *Cornish Coast* (repr. *op. cit.*, plate VIII) formerly Mrs. Sydney Morse; and see also Nos. 197 and 198 below.

PROV: The artist until 1907; Thomas Devitt, sold Christie's 16.5.1924 (21), bt. Agnew, £35.14.; presented to the Gallery by certain members of the Whitworth Committee and Council, 1925.

EXH: Leicester Galleries, 1906 (35); Manchester, 1906 (65); Walker Art Gallery, 1907 (21); Royal Academy, 1934, *British Art* (770); Birmingham, 1947 (90); Empire Art Loan Exhibition, Australia, 1948–9, *Early British Watercolours* (154) repr.; Arts Council, 1951, *Three Centuries of British Watercolours and Drawings* (93); Arts Council, 1953 (29); Arts Council, 1955 (31); Arts Council, 1960, *Drawings and Watercolours from the Whitworth Art Gallery* (38); Whitworth, 1961 (19); Colnaghi, 1967, *English Drawings from the Whitworth Art Gallery* (67).

REF: Caroline Fox, *Memories of Old Friends*, 1882, II pp. 276–8; Hunt, 1905, II pp. 206–9, 207 (repr.), 214–5; 1913, II pp. 157–166, 161 (repr.); Schleinitz, p. 74, pl. 71.

Lent by the Whitworth Art Gallery, University of Manchester.

197 Sketch in Cornwall

Watercolour, 7 13/16 × 10 5/16 in. (19·8 × 26·2 cm.)

INSCRIBED, verso: *The Lizard Cornwall 1860 by W. Holman Hunt*

PROV: The artist, and thence by descent.

EXH: O.W.S. 1883–4 (? 432, as *Penzance*); Liverpool Academy, 1906; Walker Art Gallery, 1907 (91); Glasgow, 1907 (26).

REF: As No. 196.

Lent by Mrs. Elizabeth Burt.

198 View from a cave opening to the sea

Pencil, heightened with white, 7 × 4⅞ in. (17·8 × 12·5 cm.)

Possibly a study made on the tour to Devon and Cornwall, 1860.

PROV: As No. 197.

Lent by Mrs. Elizabeth Burt.

199 Ivybridge, Devon

Watercolour, 6⅛ × 7⅛ in. (15·5 × 18 cm.)

SIGNED AND DATED: *W h h 60* (initials in monogram)

PROV: H. R. Barnes, sold Christie's, 18.11.1921 (34), bt. Agnew, £42; H. Y. Thompson, sold Sotheby's, 2.7.1941, bt. Gooden and Fox, £20; Sir Jeremiah Colman Bt., sold Christie's, 18.9.1942 (47), bt. Pawsey Payne, £35.14.; Sir Ernest Makins, and thence by descent.

EXH: ?O.W.S., 1886 (237), as *Autumn Tints – Ivy Bridge, Cornwall*; Bournemouth, 1951 (66).

REF: As No. 196.

Lent by Lord Sherfield.

200 The Golden Prime of Haroun Alraschid

Watercolour on vellum, 4 × 5¼ in. (10·2 × 13·3 cm.)

SIGNED: *W.H.H.*

Watercolour version of the headpiece to the poem by Tennyson, *Recollections of the Arabian Nights*, in Moxon's edition, 1857. (See Nos. 65, 180).

In a letter to James Pyke Thompson of 1891, Hunt stated that this was 'a development of a design of mine in Tennyson's illustrated volume . . . I executed it about 28 years ago.' It appears to be the watercolour after a Tennyson design, which Hunt mentions in a letter of 11 February 1860 to William Bell Scott, as promised to a Mr. Crawhall of Newcastle.

PROV: ?Crawhall; sold, on behalf of a private owner, to James Pyke Thompson, 1891, £75; Turner House Collection (J. P. Thompson), given to the National Museum of Wales, 1921.

EXH: O.W.S. 1889 (249); Art Society of Cardiff, 1891.

REF: *W. Bell Scott*, II p. 50; Hunt, 1905, II p. 102 (repr.); 1913, II p. 75 (repr.); Hunt, letters to J. Pyke Thompson, 29 October, 19 and 23 November, 1891 (National Museum of Wales); Hunt, letter, in scretary's hand, to E. R. Dibdin, 20 January 1907 (Gallery files).

Lent by the National Museum of Wales, Cardiff.

201 R. B. Martineau

Red and black chalk, 30 × 21 in. (76·2 × 53·3 cm.)

SIGNED AND DATED: *18 W h h 60* (initials in monogram)

Robert Braithwaite Martineau (1826–1869), studied at the R.A. Schools and in 1851 became a pupil of Holman Hunt at Chelsea; he finished *Kit's Writing Lesson* (Tate Gallery) for the Royal Academy of the following year under his guidance. Again, in 1856, he shared a studio with Hunt and Mike Halliday (1822–1869) at 49 Claverton Terrace, Pimlico, and in 1864–5 he exhibited his most famous painting *The Last Day in the Old Home* (Tate Gallery), which had been shown at the *International* 1862, together with Hunt's pictures in Hanover Street.

PROV: William Holman Hunt, who presented it to the Walker Art Gallery, 1907 (see No. 194).

EXH: Walker Art Gallery, 1907 (118); Glasgow, 1907 (61); London, Brook St. Gallery, 1922, *Works of the late R. B. Martineau* (23); Birmingham, 1947 (160); Port Sunlight, 1948 (177).

REF: Hunt, 1905, I pp. 302, 309, 320, II pp. 85–6, 243, 308–9 (repr.); 1913, I pp. 218 (repr.), 222, 233; II pp. 60, 244; Hunt, letter to Lear, 13 April 1856 (John Rylands Library, Manchester).

Lent by the Walker Art Gallery, Liverpool.

202 Thomas Combe

Red and black chalk, 26⅜ × 18¾ in. (67·0 × 47·5 cm.)

SIGNED, DATED AND INSCRIBED: *W h h / 1860 / Oxford* (initials in monogram)

Thomas Combe (1797–1872), Printer to the University of Oxford; he first became connected with the Clarendon Press in 1837. He made a collection of pictures by the Pre-Raphaelite circle, having first met John Everett Millais in 1848. Through Millais's influence he acquired Hunt's *Converted British Family* (No. 15) in the summer of 1850. He met Hunt on a visit he made with his wife to Worcester Park Farm in the autumn of 1851 while Hunt, Millais and Collins were at work there, Hunt working on *The Hireling Shepherd* (No. 22) and *The Light of the World* (No. 24), the latter of which Combe purchased.

Hunt subsequently stayed on several occasions with Mr. and Mrs. Combe at Oxford, the first being at Christmas 1851; he visited them while painting the small replica of *The Light of the World* (No. 25) and while painting landscape backgrounds for earlier sketches in the meadows of Godstow and Wolvercott. Combe lent him £300 to enable him to complete *The Hireling Shepherd.*

Mr. and Mrs. Combe acquired also *The School-child* (No. 36), the smaller *Afterglow in Egypt* (No. 30), *London Bridge at Night* (No. 38), in which there is a portrait of him, *The Festival of St. Swithin* (No. 39), *The Plain of Esdraelon* (No. 47) and a watercolour of *The Sleeping City; Cemetery of Pera.* All these, with the exception of *The Light of the World* which was given to Keble College, were together with most of the rest of his collection, bequeathed by Mrs. Combe to the University of Oxford and are now in the Ashmolean Museum. It remains, therefore, the only intact collection of the type.

Hunt and Combe remained life-long friends and Hunt's letters to him, covering many years, are in the John Rylands Library, Manchester.

PROV: Combe Bequest to the Ashmolean, 1894.

REF: *Contemporary Review*, 1886, p. 749; Hunt, 1905, I pp. 232, 236, 301, 311, II pp. 94, 158, 181–84, 182 (repr.); 1913, I pp. 166, 217, 225, II, pp. 67, 123, 140(repr.)–142; Ashmolean Museum, *The Combe Bequest*, 1909, annotated copy, p. 12.

Lent by the Visitors of the Ashmolean Museum, Oxford.

203 Mrs. Combe

Red and black chalk, 28⅜ × 18¾ in. (59·3 × 47·5 cm.)

SIGNED AND DATED: *W h h / 1861* (initials in monogram)

INSCRIBED: *Mrs. Combe / Presented to the Taylor Buildings / Oxford by / W Holman Hunt / 1895*

Martha Howell Bennett Combe (1806–1893), wife of Thomas Combe. She took a personal interest in the young Pre-Raphaelites. Shortly after her husband's death she presented *The Light of the World* (No. 24) to Keble College, and afterwards by will provided a chapel for its display. In fulfilment of her husband's wishes she bequeathed their collection of paintings to the University.

PROV: Presented to the Ashmolean by the artist, 1895.

REF: *Report of the Visitors of the Ashmolean Museum*, 1895, p. 3; Hunt, 1905, II p. 183 (repr.); 1913, II p. 141 (repr.); Ashmolean Museum, *The Combe Bequest*, 1909, annotated copy, p. 13.

Lent by the Visitors of the Ashmolean Museum, Oxford.

204 Studies of Pigeons (*Plate 62*)

Pen and sepia ink, on brown paper, 11¾ × 12½ in. (29·8 × 31·8 cm.)

INSCRIBED: *stretching out tail with claw* etc, and verso: *Study for St. Swithin*

Sketches connected probably with both *The Afterglow*, No. 29, and *The Festival of St. Swithin*, No. 39.

The artist had a dove-cote in his garden at Campden Hill.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

205 Roman soldier reading the New Testament to a British family

Pen and black and sepia ink, 4 × 5½ in. (10·2 × 14 cm.)

SIGNED: *W h h* (monogram)

Design for an illustration which has not been identified. A tracing of it is also in the same collection.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

206 Will-o'-the-Wisp

Pen and sepia ink, 4 × 5¼ in. (10·2 × 13·3 cm.)

Design for the illustration *The Light of Truth*, engraved as frontispiece to *Parables from Nature* by Margaret Gatty, in an edition first published in 1861 (No. 75).

PROV: The artist, and thence by descent.

REF: Hunt, 1913, II p. 115 (repr.).

Lent by Mrs. Elizabeth Burt.

207 The Lost Child

Watercolour, 5¼ × 3½ in. (13·3 × 9 cm.)

Design for illustration to *Studies from Life* by Dinah Craik, in Hurst and Blackett's Standard Library, published 1862. The engraving is No. 79.

PROV: G. Fenton Smith, sold Christie's, 23.4.1910 (56), bt. Wortley, £57.15.; C. B. Stuart Wortley, and thence by descent.

EXH: Guildhall, 1896

Lent by R. A. Cecil, Esq.

208 Study after a portrait of Henry VIII

Watercolour over pencil, on buff paper, 5$\frac{5}{16}$ × 4⅜ in. (13·5 × 11 cm.)

INSCRIBED: with costume and colour notes

A study after a half-length portrait of which the prime version is in the Thyson-Boremisza collection (ex. Earl Spencer) and of which there are several copies, including a version in the Royal Collection. This, together with a study after a portrait of Edward VI, of the type by Guillim Stretes now in the Royal Collection, seem to have been the basis for a costume for Hunt's nephew Edward Wilson for a fancy-dress ball. Hunt made a small full-length portrait of him in this costume somewhat in the manner of Reynold's *Master Crew*, which was exhibited at the Royal Academy, 1863 (Earl of Caernarvon).

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

209 Study of Lilies

Watercolour, heightened with white, 14⅜ × 10¾ in. (36·5 × 27·3 cm.)

A later inscription states this dates from before 1865, but it may be connected with the flowers in *May Morning on Magdalen Tower* (Nos. 59 and 60).

PROV: The artist, and thence by descent

Lent by Mrs. Elizabeth Burt.

210 Study of Pomegranates

Pencil, 13⅞ × 9⅞ in. (35·3 × 25 cm.)

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

211 Group with woman and several children

Pencil, partly gone over in ink, 4¼ × 6⅜ in. (10·8 × 16·2 cm.)

A slight sketch possibly for the portrait group of Mrs. Fairbairn with her children in a landscape setting, which Hunt painted during 1864. It was exhibited at Hunt's Hanover Street Exhibition in 1865 as *The Children's Holiday*. Edward Lear described it in a letter to Chichester Fortescue of 21 April 1865: 'Holman Hunt has painted a most remarkable picture, Mrs. Fairbairn and five children. Its only fault is that some day all the figures will certainly come to life and walk out of the canvas – leaving only the landscape: such reality is there. You will see it at the Hunt Gallery.'

The picture remained in family possession until recent years and is now, apparently, in Australia (see also No. 49).

PROV: The artist, and thence by descent.

EXH: Tate Gallery, 1923 (154, part).

REF: *The Athenaeum*, 22 April 1865, p. 558; Lady Strachey, Editor, *Letters of Edward Lear to Chichester Fortesque*, 1911, p. 62; Gissing, p. 163; Hunt, letters to Lear, 4 and 15 October, 1864 (John Rylands Library, Manchester).

Lent by Mrs. Elizabeth Burt.

212 A Festa at Fiesole (*Plate 78*)

Watercolour, 13¾ × 19⅞ in. (35 × 50·5 cm.)

SIGNED, DATED AND INSCRIBED: *FIESOLE / W h h 68* (initials in monogram)

Later exhibited as *Fiesole* (*'True merit overlooked'*).

Painted while Hunt stopped in Italy on his second journey to Palestine. In a letter to Stephens of 3 February 1869, discussing this picture together with, apparently *Moonlight at Salerno*, and *Sunset at Chimalditi* (No. 213), which he had sent home, he wrote: 'By the by in your letter you speak of the meteorological effects in the three drawings. You allude of course to the crimson plain in one, the pinkish glow in the sky of the moonlight – and the green halo round the sun in the cyprus grove at Fiesole for the third . . . the third however is rather an optical than a meteorological effect – at least I think so – if I had known it would excite so much surprise as it seems to have done, judging from Queensboro' [the Waugh's] letters I would have selected another phase in which the sun being a little more circular the green circle is almost lost, this for I wanted the singularity of the phenomenon not to interfere with the sentiment of the subject . . .'

The picture was not well received at its exhibition in 1870 – [It is] 'so far from attaining what it intended that it provokes a laugh', wrote the *Art Journal* critic, "The artist again mars his work by an indifference to beauty: the soldiers thrust into the corner of the composition are little short of ridiculous; and the blazing sun which has burnt a hole in a tree, and bursts through upon the spectator as fireworks, is one more proof that there is but a step from the sublime to the ridiculous. And, yet, even in the presence of these painful errors, we cannot but feel, in the remembrance of works which will be ever honoured in the Art-history of our country, that Holman Hunt is in the possession of a genius which in the end ought to triumph. His mistakes sometimes arise but from perversity, in other instances from the more excusable desire to strike out new paths and to realise truths hard to attain'. F. G. Stephens, in *The Athenaeum*, describing this and No. 213 as 'The most interesting, original, powerful, and popularily unattractive drawings here', tried to be more objective and understanding: 'The aim of the painter . . . has been to render by means of painting two of those effects of light upon the retina which, because of their extreme delicacy and marvellous difficulty have not been attempted before, unless by Turner . . . the appearance of intense radiance on the eye in looking at a landscape has not yet hitherto been successfully attempted. We think that Mr. Hunt has succeeded perfectly in this respect, also that his pictures are seriously injured by extraneous incidents . . . The drawings are to be looked at as a pictorial experiment by one of the most powerful of hands guided by keenest observation, and rendering with surprising vigour and science two almost unapproachable effects of sunlight.'

PROV: The artist, and thence by descent.

EXH: O.W.S., 1870 (71); Leicester Galleries, 1906 (67); Manchester, 1906 (32); Walker Art Gallery, 1907 (5); Bournemouth, 1951 (62).

REF: Hunt, 1905, II p. 256; 1913, II p. 206; *The Athenaeum*, etc. quoted in O.W.S. Club, 1935–6, pp. 19–21, pl. X; Hunt, fragment of a letter to F. G. Stephens, 3 February, 1869 (Bodleian Library, Oxford).

Lent by Mrs. Elizabeth Burt.

213 Sunset at Chimalditi

Watercolour, 14 × 20⅛ in. (35·5 × 51 cm.)

Hunt corrected the title to Camaldoli in a letter to the Fine Art Society in 1886; he probably meant Cimitile, near Naples. It was painted on a trip to Naples during Hunt's stay in Italy on his way to Palestine and was exhibited with No. 212 in 1870. It likewise received startled comment from the critics. That of *The Art Journal* wrote 'The works he has here exhibited may be accounted as extraordinary phenomena, both in Nature and Art, and yet as an earnest endeavour to paint what is unpaintable, this strange and startling attempt is not unworthy of respect. As a kind of kaleidoscopic arrangement of colour, this study of sky, earth, and water, taken from a mountain top is curiously interesting. But we do not regard the effect depicted as true to outward nature, it is rather the result of frenzied vision; the eye, when dazzled by effects of light, sees colours which do not exist outwardly and physically, but only inwardly and within the mind's consciousness. It is an interesting question, not easy of solution, how far a painter is justified in throwing into his picture a poetic cast of thought, a frenzy of colour, which corresponds not to nature, but to his individual idiosyncrasies. Turner's practice must be taken as an argument that cuts both ways, and we cannot but consider that Holman Hunt falls into an extravagance which even in Turner is not excused. The "Sunset" before us wants the moderation of Art and the modesty of Nature.'

It was purchased by John Ruskin (who had, in 1869, met Hunt at Venice after many years interval). In a letter to C. E. Norton of August, 1870, he wrote: 'I have bought a picture by Holman Hunt this year, of a Greek sunset, with all the Homeric colours in the sky, and the κνισσῆεν cloud just steaming up from the hills, so *exactly* true that everybody disbelieves its being true at all.'

PROV: Bt. by John Ruskin from the O.W.S. exhibition, 1870, 350 gns.; Mr. and Mrs. Arthur Severn; Ruskin sale Sotheby's, 20.5.1931 (16), bt. Miss Millais, £21; anon. sale Christie's, 7.11.1947 (80), bt. Fine Art Society, who sold it to the present owner.

EXH: O.W.S., 1870 (58); Fine Art Society, 1886 (21); Walker Art Gallery, 1907 (7).

REF: Ruskin, XXXVII, p. 20; O.W.S. Club, 1935–6, pp. 18, 19, 35; A. N. L. Mundy, *Letters of British Artists of 18th and 19th Centuries*, in *The Connoisseur*, Dec. 1948, p. 103; Hunt, letter to F. G. Stephens, 22 June 1869 (Bodleian Library, Oxford); Mrs. Arthur Severn, letter to E. R. Dibdin, Walker Art Gallery, 26 January, 1909 (Gallery Files).

Lent anonymously.

214 Sunset in the Val d'Arno, from Fiesole

Watercolour, 14 × 19¾ in. (35·5 × 50 cm.)

Painted in 1868. Exhibited with *Athens* (No. 252) in 1893 at the Old Watercolour Society, when the *Athenaeum* commented on Hunt's 'powerful, but exaggerated paradox of light and colour . . .' in this drawing, and discussed *Athens*, 'where skill is thrown away, and a sort of extravagance in colour and effect produced.'

PROV: The artist until 1907; Hilary Holman Hunt.

EXH: Walker Art Gallery, 1892, *Liverpool Autumn Exhibition* (564), £315; O.W.S., 1893 (106); Leicester Galleries, 1906 (64); Manchester, 1906 (35); Walker Art Gallery, 1907 (30).

REF: Hunt, 1913, II p. 201 (repr.); O.W.S. Club, 1935–6, p. 30, pl. XII.

Lent by the Art Gallery of Johannesburg.

215 The Ponte Vecchio, Florence *(Plate 77)*

Watercolour, 10 × 21½ in. (25·4 × 54·5 cm.)

PROV: John Graham, sold Christie's 5.5.1894 (13), bt. Victoria and Albert Museum.

EXH: Manchester, 1906 (64); Walker Art Gallery, 1907 (72); Glasgow, 1907 (5); Royal Academy, 1960, *Italian Art and Britain* (219).

REF: Hunt, 1905, II fp. 120 (repr.); 1913, II fp. 211 (repr.); *The Architectural Review*, April 1925, p. 134 (repr.); Victoria and Albert Museum, *Catalogue of Watercolour Paintings*, 1927, p. 295; O.W.S. Club, 1935–6, pl. IX.

Lent by the Victoria and Albert Museum.

216 Design for Prayer or Reading Desk

Pen and indian ink, over pencil, $8\frac{15}{16}$ × 7¼ in. (22·8 × 18·4 cm.)

INSCRIBED on former mount with title and initials: *W.H.H.*

Part of a scheme of decoration first projected in 1864, for the church of *St. Michael and All Angels*, Cambridge to which the Rev. W. J. Beamont, Fellow of Trinity College and a friend of Hunt's at Jerusalem in 1855, had been appointed Rector. Wall paintings were to represent St. Michael and his hosts with, on the East wall an independent theme of the Holy Family on their flight into Egypt (see No. 52). The lectern was designed in 1869 at Florence and was to be carried out in walnut with inlay of ivory and dark wood. The death of Beamont put an end to the whole plan.

PROV: The artist, and thence by descent.

REF: *The Athenaeum*, 18 June 1864, p. 842; Hunt, 1905, II pp. 250, 251 (repr.), 257; 1913, II pp. 196, 206 (repr.).

Lent by Mrs. Elizabeth Burt.

217 Kaleidoscope

Watercolour and pencil, 5⅛ × 3⅞ in. (13 × 9·8 cm.)

INSCRIBED with title.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

218 Fishing Boats by Moonlight

Watercolour, 4 × 6 in. (10·1 × 15·2 cm.)

Possibly to be identified with a watercolour, *The Haven of Rest*, which the artist mentioned in a letter to the curator of the Walker Art Gallery in 1907: the subject of this was shipping in a harbour on a moonlit stormy night, but he gave the measurements as about 10 × 6 in.

PROV: Dyson Perrins, sold Sotheby's, 22.4.1959 (56) bt. Agnew; bt. from them by the Cecil Higgins Art Gallery, 1960.

REF: Holman Hunt, letter to E. R. Dibdin, 4 Jan. 1907 (Gallery files).

Lent by the Cecil Higgins Art Gallery, Bedford.

THE SHADOW OF DEATH

Nos. 219–221.

219 Study of carpentry tools, the wooden cover of a water wheel, and slight sketches of workmen

Pen and brown ink, brown wash, and pencil, heightened with white bodycolour, on blue paper, 13⅜ × 9³⁄₁₆ in. (34 × 23·3 cm.)

INSCRIBED, verso: *Study for Shadow of Death*

See Nos. 45 and 46.

PROV: By descent in the artist's family.

Lent by Mrs. Elizabeth Burt.

220 Study for the Head of Christ

Chalk, 16 × 13 in. (40·6 × 33 cm.)

INSCRIBED AND DATED: *Jerusalem / 69*

When already advanced in his picture Hunt found at Bethlehem a model for the head of Christ in Jerries (or Jarius) Hasboon, a member of the Greek Church. He seems to imply that this was in 1870 or 1871 but his dating is not clear. Jarius, Hunt wrote, was a man of 'singularly noble form and beauty of expression … undoubtedly the most truthful, honest, and dignified servant I ever met in Syria … From this man I was able to paint the head and modify the figure.'

In his diary for 1872 he mentions on January 2 and 3 working on the drawing of the head, and on 8 February reveals his difficulties over the expression: 'Am bothered much about the head for several reasons. The old masters never showed the teeth in their pictures. In most of the Christs a mere black patch is given for the open mouth and certainly it was a bold way of escaping a terrible difficulty for the teeth even to draw them properly are a serious task and in a serious head to prevent them giving a snarling look is what few can do – Now in my head I cannot bring my conscience under any circumstances to adopt the Old Masters expedient the mouth must be open for I have all along tried the effect of the closed mouth and find it utterly inadmissable …' He notes how he tries the mouth open at various widths which make a line of white and black, and goes on 'when I open it further I get over this difficulty but I am afraid it makes the mouth rather an overpowering feature in the face. I try with Daoud who happens to come a new experiment – or at least one not tried lately, to have the teeth closed with the lips apart as tho' being breathed thro' which looks very well but threatens to take away all resemblance of the head to that of the Saviour – I am bewildered further with the difficulty of getting the head placed rightly on the neck. I drew it rightly from Isaac but then his face is a very irregular one with jaws that spread out under the ears and with cheek bones that jut out awkwardly. When I begin to refine on this and succeed in getting the proportions to suit the character lo! the head had got out of place again. This is the case this morning.'

The present drawing shows the final pose of the head so may have been completed at a later date than the one it bears.

PROV: The artist, and thence by descent.

EXH: Walker Art Gallery, 1897, *Liverpool Autumn Exhibition* (960); Leicester Galleries, 1906 (61); Manchester, 1906 (46); Walker Art Gallery, 1907 (93); Glasgow, 1907 (46).

REF: Hunt, 1905, II p. 297 (repr.); 1913, II pp. 234, 236 (repr.); ms. diary for 1872 (John Rylands Library, Manchester).

Lent by Mrs. Elizabeth Burt.

221 Study of a Fig Tree

Watercolour, 3¼ × 9$\frac{5}{16}$ in. (8·3 × 23·7 cm.)

SIGNED AND DATED: *18 W h h 70* (initials in monogram)

Study for the tree visible beyond the window in the large picture (see the replica, No. 46).

PROV: Felton Bequest, Melbourne, 1907.

EXH: Australian State Galleries, 1962 (40).

REF: Hunt, 1905, II p. 293 (repr.); 1913, II p. 233 (repr.).

Lent by the National Gallery of Victoria, Melbourne.

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222 Jerusalem (*Plate 87*)

Watercolour, 10 × 19½ in. (25·4 × 49·5 cm.)

SIGNED AND DATED: *18 W h h 69*

In a letter of December, 1869, to F. G. Stephens, Hunt described the view from his house, 'Dar Berruk Dar,' in an elevated part of Jerusalem, which corresponds in part with the subject of No. 222. The view towards the north was over gardens and a waste of cactus, surmounted by the battlemented Walls, and, he wrote, 'towards the east, however, this descends and the country rises into Scopas, which waves along into the Mount of Olives, seen above the Eastern Wall from the windows at this angle of my house – three there be of these. The southern windows overlook the terrace and the country towards Bethlehem, this hidden, however, by intervening ground. In a break towards the East, amends are made by a long range of the mountains of Moab being revealed – the further point is probably no less than 70 or 80 miles distant; in a line with this, inside the walls is the great area of the Mosque – looking like a sunk surface, so much below us it is.'

PROV: The artist; Mrs. Michael Joseph, and thence by descent.

EXH: ?O.W.S., 1892 (246), as, *Jerusalem from the West showing fortress and the Tower of Herod;* Leicester Galleries, 1906 (38); Manchester, 1906 (58); Walker Art Gallery, 1907 (27); Birmingham, 1947 (91).

REF: Hunt, 1913, II p. 226 (repr.) as, *View of Zion and Pool of Gihon*; O.W.S. Club, 1935–6, pl. XIII; Hunt, letter to F. G. Stephens, 20 December, 1869 (Bodleian Library, Oxford).

Lent by Mrs. Elizabeth Burt.

223 Study of part of the Cantoria by Baccio D'Agnolo, and architectural details in the North Court of the Victoria and Albert Museum

Pencil, 5 × 7 in. (12·7 × 17·8 cm.)

Studies used in the background of the portrait of Thomas Fairbairn, No. 49.

PROV: The artist, and thence by descent.

REF: John Pope Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, 1964, I, p. 188, No. 168, III p. 134, pl. 177.

Lent by Mrs. Elizabeth Burt.

224 Study of a Reed

Watercolour, 6$\frac{15}{16}$ × 4⅞ in. (17·7 × 12·3 cm.)

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

THE TRIUMPH OF THE INNOCENTS

Nos 225–235

225 Sketch for the group of the Holy Family and the ass

Pencil, on buff paper, 9$\frac{15}{16}$ × 13¼ in. (25·3 × 33·7 cm.)

PROV: By descent in the artist's family.

226 Study for Christ Child in the Virgin's arms, with other slight sketches for Him

Black chalk, heightened with white, on blue paper, 19⅛ × 13 in. (48·5 × 33 cm.)

DATED: *June 19. 76*

INSCRIBED, verso: *Preparatory design / for Triumph of Innocents / 1876 / by W Holman Hunt*

PROV: As No. 225.

227 Study for the Christ Child in the Virgin's arms

Black and red chalk, 19¼ × 13⅜ in. (48·8 × 34 cm.)

INSCRIBED: *The head of the baby / the length of the mother's / face* and inscribed verso: *Design preparatory to / Triumph of Innocents / by W H H / 1876.*

PROV: As No. 225.

Nos. 225–227 lent by Mrs. Elizabeth Burt.

228 Study for the Christ Child in the Virgin's Arms (*Plate 84*)

Pencil and black chalk on blue paper, 19¾ × 13⅞ in. (50·3 × 35·5 cm.)

SIGNED, DATED AND INSCRIBED: *W. Holman Hunt / / June 1876 / (?) Whihan kishen naham*

PROV: H. C. Green, sold Sotheby's, 16.4.1962 (71), bt. A. Mathews, £60; C. Powney, from whom purchased by the Walker Art Gallery, 1967.

229 Study for the Christ Child in the Virgin's arms

Red and black chalk, 15 × 21⅜ in. (38 × 54·1 cm.)

SIGNED, DATED AND INSCRIBED: *W. Holman Hunt 1876.*

PROV: H. C. Green, sold Sotheby's, 16.4.1962 (71), bt. A. Mathews; bt. from him by the Walker Art Gallery, 1967.

EXH: Tate Gallery, 1923.

Nos. 228 and 229 lent by the Walker Art Gallery, Liverpool.

230 Study for Joseph (*Plate 85*)

Silverpoint, 19 × 11½ in. (48·2 × 29·2 cm.)

SIGNED AND DATED: *18 W h h 76*

PROV: The artist; presented by Mrs. Holman Hunt to the British Museum, 1927.

EXH: Walker Art Gallery, 1907 (100); Glasgow, 1907 (52).

REF: Hunt, 1905, II p. 323 (repr.); 1913, II p. 261 (repr.).

Lent by the Trustees of the British Museum.

231 Nijmi, a Bethlehemite Woman

Black, and coloured chalks, 21½ × 15 in. (54·5 × 38 cm.)

SIGNED, DATED AND INSCRIBED: *W h h* (monogram) *Aug.11.77 Nijmi a Bethlehemite*

PROV: John Ruston, sold Christie's, 21.6.1912 (16), bt. Willis, £37.15.; presented by Alderman John Lea to Liverpool, 1912.

EXH: O.W.S., Winter 1879 (104).

Lent by the Walker Art Gallery, Liverpool.

232 Study of legs of a Mecca Donkey

Black chalk, heightened with white, 19½ × 13⅜ in. (49·5 × 34 cm.)

INSCRIBED: *Study of Mecca Donkey for / Triumph of the Innocents by W Holman Hunt - 1876*

Hunt described his choice of animal as follows: 'The ass is of the Mecca race – so called from the fact that they are brought from the Arab city of pilgrimage as descendants from one which Mohammed rode. They were necessarily always costly, being much sought for on account of their power of endurance and their surefootedness. It is quite within licence to assume that St. Joseph may have provided himself with such an aninal for his journeys . . .'

Hunt also made a study for the foal (exhibited at the Old Watercolour Society, 1886 (291): untraced).

PROV: Miss E. Middlemore, who presented it to Northampton, 1947.

REF: Hunt, *The Triumph of the Innocents*, pamphlet, London 1885 and Liverpool 1891, p. 7.

Lent by Northampton Art Gallery.

233 Sketch of a watermill

Pencil, 10 × 13 in. (25·4 × 33 cm.)

INSCRIBED: *Sketch for 'The Triumph of the Innocents' by W Holman Hunt / 1876*

In February 1870 Hunt made a trip to the Philistine Plain towards Gaza where he found a background for his original study for No. 52. He again made a trip south to Philistia in the spring of 1876 for further details and this drawing was probably made on this expedition. The feature of the watermill appears at a slightly different angle in the picture.

PROV: Miss E. Middlemore, who presented it to Northampton, 1947.

REF: Hunt, 1905, I pp. 299, 321–2, 324; 1913, II pp. 236–7, 258.

Lent by Northampton Art Gallery.

234 Plant Study

Pen and red ink, with watercolour, 19⅝ × 13⅝ in. (49·8 × 34·6 cm.)

SIGNED AND DATED: *18 W h h 76* (initials in monogram)

INSCRIBED: *Forselaine from Wady Milluba* (?) / *drawn from a specimen 2 days / since collected suspended as for a possible / natural position: About 7 feet high / from the ground*

INSCRIBED, verso: *Study / by W. Holman Hunt / made on the Plain of Esdraelon / for use in the Triumph of the / Innocents*

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

235 Study for the Christ Child

Red and black chalk, heightened with white, on buff paper, 19 × 24 in. (48·2 × 61 cm.)

SIGNED AND DATED: *18 W h h 79* (initials in monogram)

INSCRIBED: *Drawn from H.L.H. . . for his Mother*

A study of Hilary Lushington Hunt as a baby: the pose used for the painting.

PROV: Mrs. Holman Hunt; A note on the back states: *Hilary / study for / 'Innocents' / Jane Lushington / Hilary's godmother / belongs to him,* and in another hand, *given to me by my husband / some years ago / 1943*; acquired in London by the present owner, about 1959–60.

REF: Meynell and Farrar, 1893, part III, p. 20 (repr. detail).

Lent by Miss Dorothy Colles.

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236 Cyril Holman Hunt

Black and red chalk, 21 × 14 in. (53·3 × 35·5 cm.)

SIGNED AND DATED: *18 W h h 76* (initials in monogram)

See also No. 54.

PROV: The artist, and thence by descent.

REF: Schleinitz, p. 239 (repr.); Hunt, 1913, II p. 247 (repr.).

Lent by Mrs. Elizabeth Burt.

237 Arab ornamental frieze on doorway of Mosque

Black and red chalk, 20 × 14 in. (50·8 × 35·5 cm.)

SIGNED AND DATED: *W h h 1876*

INSCRIBED with title and: at top *Jamnia,* and at bottom *Jerusalem,* with further annotations.

Dating from Hunt's third visit to Jerusalem and the Holy Land.

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

238 Designs for frames

Pencil, partly drawn over in pen and black ink, and black and red chalk, 14 × 20 in. (35·5 × 50·8 cm.)

INSCRIBED: *W H H / Designs for frames, glass* and *flat*

PROV: The artist, and thence by descent.

Lent by Mrs. Elizabeth Burt.

239 The Father's Leave-taking (*Plate 92*)

Silverpoint, on prepared paper, 7½ × 10 in. (19 × 25·4 cm.)

Study made at Jerusalem of the author's wife and daughter, Gladys, carried out as an etching in 1879 (No. 83).

PROV: The artist, and thence by descent.

REF: Hunt, 1905, I p. 331–333; 1913, II pp. 265–6.

Lent by Mrs. Elizabeth Burt.

240 Edith asleep

Pen and ink, 4¼ × 6¼ in. (10·8 × 16 cm.)

DATED: *March 22. 1879*

PROV: The artist; Hilary Holman Hunt, sold, C. Hawkins, Norfolk, 7.6.1951 (284 part); the present owner.

Lent by Diana Holman Hunt.

241 Hilary as a baby

Silverpoint, 9¾ × 7¾ in. (24·8 × 19·7 cm.)

INSCRIBED: *Hilary*

Hilary Lushington Holman Hunt (1879–1949). See also No. 57.

PROV: The artist, and thence by descent.

EXH: Maas Gallery, 1961, *The Pre-Raphaelites and their Contemporaries* (38).

REF: Hunt, 1913, II p. 275 (repr.)

Lent by Paul A'Court Bergne.

242 In the Archipelago

Watercolour and bodycolour, on brown paper, 5 × 10 in. (12·8 × 25·4 cm.)

PROV: Rev. William Macgregor, 1907; anon. sale, Christie's, 23.9.1937 (5), bt. Mrs. Joseph; Mrs. Michael Joseph, and thence by descent.

EXH: O.W.S., 1884–5 (321); Walker Art Gallery, 1907 (58); Glasgow, 1907 (27).

Lent by Mrs. Elizabeth Burt.